THE YALE SHAKESPEARE

TWELFTH NIGHT, OR WHAT YOU WILL

EDITED BY
George H. Nettleton

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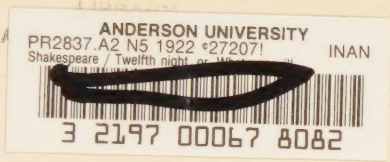
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[William Shakespeare, 1564-1616]

·: *The Yale Shakespeare* :·

TWELFTH NIGHT, OR WHAT YOU WILL

EDITED BY

GEORGE HENRY NETTLETON

NEW HAVEN · YALE UNIVERSITY PRESS
LONDON · GEOFFREY CUMBERLEGE
OXFORD UNIVERSITY PRESS

Copyright, 1922
By Yale University Press
Printed in the United States of America

First published, January, 1922
Second printing, July, 1928
Third printing, December, 1943
Fourth printing, November, 1946
Fifth Printing, November, 1951

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The facsimile opposite represents the title-page of an early edition, in the Yale University Library, of the comedy of 'Gl' Ingannati,' originally performed during a Sienese carnival (1531) by the literary society of the Intronati. This play first combined in a significant degree the essential elements in the plot of 'Twelfth Night.' See Appendix A.

COMEDIA
DEL SACRIFICIO DE GLI INTRONATI.

CELEBRATO NE I giuochi d'un Carnouale in Siena.

Di nuouo corretta, & ristampata.

IN VENEETIA,
Appresso Francesco Rampazetto.
M D LXII.

[DRAMATIS PERSONÆ

ORSINO, *Duke of Illyria*
SEBASTIAN, *Brother to Viola*
ANTONIO, *a Sea Captain, Friend to Sebastian*
A Sea Captain, *Friend to Viola*
VALENTINE, } *Gentlemen attending on the Duke*
CURIO, }
SIR TOBY BELCH, *Uncle to Olivia*
SIR ANDREW AGUECHEEK
MALVOLIO, *Steward to Olivia*
FABIAN, } *Servants to Olivia*
FESTE, *a Clown*, }
OLIVIA, *a rich Countess*
VIOLA, *in love with the Duke*
MARIA, *Olivia's Woman*
Lords, Priests, Sailors, Officers, Musicians, and other Attendants

SCENE: *A City in Illyria; and the Sea-coast near it.*]

Dramatis Personæ. First given by Rowe, 1709.

Twelfth Night, or What You Will

ACT FIRST

Scene One

[*A Room in the Duke's Palace*]

Enter Orsino, Duke of Illyria, Curio, and other Lords.

[*Musicians attending.*]

Duke. If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:
O! it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour. Enough! no more:
'Tis not so sweet now as it was before.
O spirit of love! how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute: so full of shapes is fancy,
That it alone is high fantastical.
Cur. Will you go hunt, my lord?
Duke. What, Curio?
Cur. The hart.
Duke. Why, so I do, the noblest that I have.

4 fall: *cadence* 5 sound: *murmuring breeze* 9 quick: *living*
12 validity: *value* pitch: *height (of excellence)*
13 abatement: *lower estimation* 14 fancy: *love*
15 high fantastical: *highly imaginative*

O! when mine eyes did see Olivia first,
Methought she purg'd the air of pestilence.
That instant was I turn'd into a hart,
And my desires, like fell and cruel hounds,
E'er since pursue me.

Enter Valentine.

How now! what news from her?

Val. So please my lord, I might not be admitted;
But from her handmaid do return this answer:
The element itself, till seven years' heat,
Shall not behold her face at ample view;
But, like a cloistress, she will veiled walk,
And water once a day her chamber round
With eye-offending brine: all this, to season
A brother's dead love, which she would keep fresh
And lasting in her sad remembrance.

Duke. O! she that hath a heart of that fine frame
To pay this debt of love but to a brother,
How will she love, when the rich golden shaft
Hath kill'd the flock of all affections else
That live in her; when liver, brain, and heart,
These sovereign thrones, are all supplied, and fill'd
Her sweet perfections with one self king.
Away before me to sweet beds of flowers:
Love-thoughts lie rich when canopied with bowers.

Exeunt.

22 like . . . hounds: *an allusion to the story of Actæon*
26 element: *sky* heat: *course* 28 cloistress: *nun*
30 season: *preserve*
37 liver: *popularly regarded as the seat of the emotions*
39 self: *exclusive*

Scene Two

[*The Sea-coast*]

Enter Viola, a Captain, and Sailors.

Vio. What country, friends, is this?

Cap. This is Illyria, lady.

Vio. And what should I do in Illyria?
My brother he is in Elysium.
Perchance he is not drown'd: what think you, sailors?

Cap. It is perchance that you yourself were sav'd.

Vio. O my poor brother! and so perchance may he be.

Cap. True, madam: and, to comfort you with chance,
Assure yourself, after our ship did split,
When you and those poor number sav'd with you
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself,—
Courage and hope both teaching him the practice,—
To a strong mast that liv'd upon the sea;
Where, like Arion on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.

Vio. For saying so, there's gold.
Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. Know'st thou this country?

Cap. Ay, madam, well; for I was bred and born
Not three hours' travel from this very place.

Vio. Who governs here?

Cap. A noble duke, in nature as in name.

5 perchance: *by chance (in contrast with Viola's previous use of the word)*

Vio. What is his name?
Cap. Orsino.
Vio. Orsino! I have heard my father name him:
He was a bachelor then.
Cap. And so is now, or was so very late;
For but a month ago I went from hence,
And then 'twas fresh in murmur,—as, you know,
What great ones do the less will prattle of,—
That he did seek the love of fair Olivia.
Vio. What's she?
Cap. A virtuous maid, the daughter of a count
That died some twelvemonth since; then leaving her
In the protection of his son, her brother,
Who shortly also died: for whose dear love,
They say, she hath abjur'd the company
And sight of men.
Vio. O! that I serv'd that lady,
And might not be deliver'd to the world,
Till I had made mine own occasion mellow,
What my estate is.
Cap. That were hard to compass,
Because she will admit no kind of suit,
No, not the duke's.
Vio. There is a fair behaviour in thee, captain;
And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe thou hast a mind that suits
With this thy fair and outward character.
I prithee,—and I'll pay thee bounteously,—
Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I'll serve this duke:
Thou shalt present me as an eunuch to him:

28 late: *lately* 30 fresh in murmur: *a recent rumor*
33 What: *who* 40-42 might . . . is; *cf. n.* 52 become: *befit*

It may be worth thy pains; for I can sing
And speak to him in many sorts of music
That will allow me very worth his service.
What else may hap to time I will commit;
Only shape thou thy silence to my wit.

Cap. Be you his eunuch, and your mute I'll be:
When my tongue blabs, then let mine eyes not see.

Vio. I thank thee: lead me on. *Exeunt.*

Scene Three

[*A Room in Olivia's House*]

Enter Sir Toby and Maria.

Sir To. What a plague means my niece, to take the death of her brother thus? I am sure care's an enemy to life.

Mar. By my troth, Sir Toby, you must come in earlier o' nights: your cousin, my lady, takes great exceptions to your ill hours.

Sir To. Why, let her except before excepted.

Mar. Ay, but you must confine yourself within the modest limits of order.

Sir To. Confine! I'll confine myself no finer than I am. These clothes are good enough to drink in, and so be these boots too: an they be not, let them hang themselves in their own straps.

Mar. That quaffing and drinking will undo you: I heard my lady talk of it yesterday; and of a foolish knight that you brought in one night here to be her wooer.

Sir To. Who? Sir Andrew Aguecheek?

57 allow: *approve* 60 eunuch . . . mute; *cf. n.*
7 except before excepted: *a current law phrase* 12 an: *if*

Mar. Ay, he.

Sir To. He's as tall a man as any's in Illyria.

Mar. What's that to the purpose?

Sir To. Why, he has three thousand ducats a year.

Mar. Ay, but he'll have but a year in all these ducats: he's a very fool and a prodigal.

Sir To. Fie, that you'll say so! he plays o' the viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.

Mar. He hath indeed, almost natural; for, besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave.

Sir To. By this hand, they are scoundrels and substractors that say so of him. Who are they?

Mar. They that add, moreover, he's drunk nightly in your company.

Sir To. With drinking healths to my niece. I'll drink to her as long as there is a passage in my throat and drink in Illyria. He's a coward and a coystril, that will not drink to my niece till his brains turn o' the toe like a parish-top. What, wench! *Castiliano vulgo!* for here comes Sir Andrew Agueface.

Enter Sir Andrew.

Sir And. Sir Toby Belch! how now, Sir Toby Belch!

21 tall: *fine, used ironically*
31 natural; *cf. n.*
38 substractors: *perversion of 'detractors'*
45 parish-top; *cf. n.*
28 viol-de-gamboys; *cf. n.*
34 gust: *gusto, zest*
44 coystril: *cad*
46 Castiliano vulgo; *cf. n.*

Sir To. Sweet Sir Andrew!

Sir And. Bless you, fair shrew.

Mar. And you too, sir.

Sir To. Accost, Sir Andrew, accost.

Sir And. What's that?

Sir To. My niece's chambermaid.

Sir And. Good Mistress Accost, I desire better acquaintance.

Mar. My name is Mary, sir.

Sir And. Good Mistress Mary Accost,—

Sir To. You mistake, knight: 'accost' is, front her, board her, woo her, assail her.

Sir And. By my troth, I would not undertake her in this company. Is that the meaning of 'accost'?

Mar. Fare you well, gentlemen.

Sir To. An thou let her part so, Sir Andrew, would thou mightst never draw sword again!

Sir And. An you part so, mistress, I would I might never draw sword again. Fair lady, do you think you have fools in hand?

Mar. Sir, I have not you by the hand.

Sir And. Marry, but you shall have; and here's my hand.

Mar. Now, sir, 'thought is free': I pray you, bring your hand to the buttery-bar and let it drink.

Sir And. Wherefore, sweetheart? what's your metaphor?

Mar. It's dry, sir.

Sir And. Why, I think so: I am not such an ass but I can keep my hand dry. But what's your jest?

74 thought is free: *a proverbial expression*
75, 76 bring . . . drink; *cf. n.*

Mar. A dry jest, sir.

Sir And. Are you full of them?

Mar. Ay, sir, I have them at my fingers' ends: marry, now I let go your hand, I am barren.

Exit Maria.

Sir To. O knight! thou lackest a cup of canary: when did I see thee so put down?

Sir And. Never in your life, I think; unless you see canary put me down. Methinks sometimes I have no more wit than a Christian or an ordinary man has; but I am a great eater of beef, and I believe that does harm to my wit.

Sir To. No question.

Sir And. An I thought that, I'd forswear it. I'll ride home to-morrow, Sir Toby.

Sir To. Pourquoi, my dear knight?

Sir And. What is '*pourquoi*'? do or not do? I would I had bestowed that time in the tongues that I have in fencing, dancing, and bear-baiting. O! had I but followed the arts!

Sir To. Then hadst thou had an excellent head of hair.

Sir And. Why, would that have mended my hair?

Sir To. Past question; for thou seest it will not curl by nature.

Sir And. But it becomes me well enough, does 't not?

Sir To. Excellent; it hangs like flax on a distaff, and I hope to see a housewife take thee between her legs, and spin it off.

Sir And. Faith, I'll home to-morrow, Sir Toby: your niece will not be seen; or if she be,

90 canary: *wine* 102, 103 Then . . . hair; *cf. n.*

it's four to one she'll none of me. The count himself here hard by woos her.

Sir To. She'll none o' the count; she'll not match above her degree, neither in estate, years, nor wit; I have heard her swear it. Tut, there's life in 't, man.

Sir And. I'll stay a month longer. I am a fellow o' the strangest mind i' the world; I delight in masques and revels sometimes altogether.

Sir To. Art thou good at these kickchawses, knight?

Sir And. As any man in Illyria, whatsoever he be, under the degree of my betters: and yet I will not compare with an old man.

Sir To. What is thy excellence in a galliard, knight?

Sir And. Faith, I can cut a caper.

Sir To. And I can cut the mutton to 't.

Sir And. And I think I have the back-trick simply as strong as any man in Illyria.

Sir To. Wherefore are these things hid? wherefore have these gifts a curtain before 'em? are they like to take dust, like Mistress Mall's picture? why dost thou not go to church in a galliard, and come home in a coranto? My very walk should be a jig: I would not so much as make water but in a sink-a-pace. What dost thou mean? is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was formed under the star of a galliard.

115 The count; *cf. n.*
119, 120 there's life in 't: *'while there is life there is hope'*
124 kickchawses: *kickshaws, trifles*
127, 128 yet . . . man; *cf. n.*
129 galliard: *lively French dance*
132 mutton: *commonly served with caper sauce*
133 back-trick: *caper backwards*
137 Mistress Mall; *cf. n.*
139 coranto: *lively dance*
141 sink-a-pace: *cinquepace, lively dance*

Sir And. Ay, 'tis strong, and it does indifferent well in a flame-coloured stock. Shall we set about some revels?

Sir To. What shall we do else? were we not born under Taurus?

Sir And. Taurus! that's sides and heart.

Sir To. No, sir, it is legs and thighs. Let me see thee caper. Ha! higher: ha, ha! excellent!

Exeunt.

Scene Four

[*A Room in the Duke's Palace*]

Enter Valentine, and Viola in man's attire.

Val. If the duke continue these favours towards you, Cesario, you are like to be much advanced: he hath known you but three days, and already you are no stranger.

Vio. You either fear his humour or my negligence, that you call in question the continuance of his love. Is he inconstant, sir, in his favours?

Val. No, believe me.

Vio. I thank you. Here comes the count.

Enter Duke, Curio, and Attendants.

Duke. Who saw Cesario? ho!

Vio. On your attendance, my lord; here.

Duke. Stand you awhile aloof. Cesario,
Thou know'st no less but all; I have unclasp'd
To thee the book even of my secret soul:
Therefore, good youth, address thy gait unto her,

146 stock: *stocking*
149 Taurus; *cf. n.*
5 humour: *capriciousness*
11 On your attendance: *in attendance upon you*
13 but: *than*

Be not denied access, stand at her doors,
And tell them, there thy fixed foot shall grow
Till thou have audience.
Vio. Sure, my noble lord,
If she be so abandon'd to her sorrow
As it is spoke, she never will admit me.
Duke. Be clamorous and leap all civil bounds
Rather than make unprofited return.
Vio. Say I do speak with her, my lord, what then?
Duke. O! then unfold the passion of my love;
Surprise her with discourse of my dear faith:
It shall become thee well to act my woes;
She will attend it better in thy youth
Than in a nuncio of more grave aspect.
Vio. I think not so, my lord.
Duke. Dear lad, believe it;
For they shall yet belie thy happy years
That say thou art a man: Diana's lip
Is not more smooth and rubious; thy small pipe
Is as the maiden's organ, shrill and sound;
And all is semblative a woman's part.
I know thy constellation is right apt
For this affair. Some four or five attend him;
All, if you will; for I myself am best
When least in company. Prosper well in this,
And thou shalt live as freely as thy lord,
To call his fortunes thine.
Vio. I'll do my best
To woo your lady: [*Aside*] yet, a barful strife!
Whoe'er I woo, myself would be his wife. *Exeunt.*

20 spoke: *said*
22 unprofited: *profitless*
28 nuncio: *messenger*
32 rubious: *rosy* pipe: *voice*
33 sound: *clear*
34 semblative: *like*
35 constellation: *temperament*
41 barful: *full of impediments*

Scene Five

[*A Room in Olivia's House*]

Enter Maria and Clown.

Mar. Nay, either tell me where thou hast been, or I will not open my lips so wide as a bristle may enter, in way of thy excuse. My lady will hang thee for thy absence.

Clo. Let her hang me: he that is well hanged in this world needs to fear no colours.

Mar. Make that good.

Clo. He shall see none to fear.

Mar. A good lenten answer: I can tell thee where that saying was born, of 'I fear no colours.'

Clo. Where, good Mistress Mary?

Mar. In the wars; and that may you be bold to say in your foolery.

Clo. Well, God give them wisdom that have it; and those that are fools, let them use their talents.

Mar. Yet you will be hanged for being so long absent; or, to be turned away, is not that as good as a hanging to you?

Clo. Many a good hanging prevents a bad marriage; and, for turning away, let summer bear it out.

Mar. You are resolute then?

Clo. Not so, neither; but I am resolved on two points.

Mar. That if one break, the other will hold; or, if both break, your gaskins fall.

Clo. Apt, in good faith; very apt. Well, go thy

6 fear no colours; *cf. n.*
9 lenten: *scanty*
26 if one break; *cf. n.*
27 gaskins: *loose breeches*

way: if Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh as any in Illyria.

Mar. Peace, you rogue, no more o' that. Here comes my lady: make your excuse wisely, you were best. [*Exit.*]

Clo. Wit, an 't be thy will, put me into good fooling! Those wits that think they have thee, do very oft prove fools; and I, that am sure I lack thee, may pass for a wise man: for what says Quinapalus? 'Better a witty fool than a foolish wit.'

Enter Lady Olivia, with Malvolio.

God bless thee, lady!

Oli. Take the fool away.

Clo. Do you not hear, fellows? Take away the lady.

Oli. Go to, you're a dry fool; I'll no more of you: besides, you grow dishonest.

Clo. Two faults, madonna, that drink and good counsel will amend: for give the dry fool drink, then is the fool not dry; bid the dishonest man mend himself: if he mend, he is no longer dishonest; if he cannot, let the botcher mend him. Any thing that's mended is but patched: virtue that transgresses is but patched with sin; and sin that amends is but patched with virtue. If that this simple syllogism will serve, so; if it will not, what remedy? As there is no true cuckold but calamity, so beauty's a flower. The lady bade take away the fool; therefore, I say again, take her away.

Oli. Sir, I bade them take away you.

38 Quinapalus: *an imaginary philosopher*
50 botcher: *mender of old clothes*
44 dry: *insipid*
55-57 As . . . flower; *cf. n.*

Clo. Misprision in the highest degree! Lady, *cucullus non facit monachum;* that's as much to say as I wear not motley in my brain. Good madonna, give me leave to prove you a fool.

Oli. Can you do it?

Clo. Dexteriously, good madonna.

Oli. Make your proof.

Clo. I must catechise you for it, madonna: good my mouse of virtue, answer me.

Oli. Well, sir, for want of other idleness, I'll bide your proof.

Clo. Good madonna, why mournest thou?

Oli. Good fool, for my brother's death.

Clo. I think his soul is in hell, madonna.

Oli. I know his soul is in heaven, fool.

Clo. The more fool, madonna, to mourn for your brother's soul being in heaven. Take away the fool, gentlemen.

Oli. What think you of this fool, Malvolio? doth he not mend?

Mal. Yes; and shall do, till the pangs of death shake him: infirmity, that decays the wise, doth ever make the better fool.

Clo. God send you, sir, a speedy infirmity, for the better increasing your folly! Sir Toby will be sworn that I am no fox, but he will not pass his word for two pence that you are no fool.

Oli. How say you to that, Malvolio?

Mal. I marvel your ladyship takes delight in such a barren rascal: I saw him put down the other day with an ordinary fool that has no more

60 Misprision: *misapprehension*
61 cucullus . . . monachum: *a cowl does not make a monk*
62 motley: *the fool's dress*
65 Dexteriously: *dexterously*
68 mouse: *a term of endearment*
69 idleness: *pastime*
89 barren: *witless*
90 with: *by*

brain than a stone. Look you now, he's out of his guard already; unless you laugh and minister occasion to him, he is gagged. I protest, I take these wise men, that crow so at these set kind of fools, no better than the fools' zanies.

Oli. O! you are sick of self-love, Malvolio, and taste with a distempered appetite. To be generous, guiltless, and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets. There is no slander in an allowed fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove.

Clo. Now, Mercury endue thee with leasing, for thou speakest well of fools!

Enter Maria.

Mar. Madam, there is at the gate a young gentleman much desires to speak with you.

Oli. From the Count Orsino, is it?

Mar. I know not, madam: 'tis a fair young man, and well attended.

Oli. Who of my people hold him in delay?

Mar. Sir Toby, madam, your kinsman.

Oli. Fetch him off, I pray you: he speaks nothing but madman. Fie on him! [*Exit Maria.*] Go you, Malvolio: if it be a suit from the count, I am sick, or not at home; what you will, to dismiss it. *Exit Malvolio.* Now you see, sir, how your fooling grows old, and people dislike it.

Clo. Thou hast spoken for us, madonna, as if thy eldest son should be a fool; whose skull Jove cram with brains! for—here he comes—

95 zanies: *inferior buffoons*
97 distempered: *diseased*
99 bird-bolts: *blunt-headed arrows*
100 allowed: *licensed*
104 Mercury: *god of liars* leasing: *lying*

Enter Sir Toby.

one of thy kin has a most weak *pia mater.*

Oli. By mine honour, half drunk. What is he at the gate, cousin?

Sir To. A gentleman.

Oli. A gentleman! what gentleman?

Sir To. 'Tis a gentleman here,—a plague o' these pickle herring! How now, sot!

Clo. Good Sir Toby.

Oli. Cousin, cousin, how have you come so early by this lethargy?

Sir To. Lechery! I defy lechery! There's one at the gate.

Oli. Ay, marry, what is he?

Sir To. Let him be the devil, an he will, I care not: give me faith, say I. Well, it's all one. *Exit.*

Oli. What's a drunken man like, fool?

Clo. Like a drowned man, a fool, and a madman: one draught above heat makes him a fool, the second mads him, and a third drowns him.

Oli. Go thou and seek the crowner, and let him sit o' my coz; for he's in the third degree of drink, he's drowned: go, look after him.

Clo. He is but mad yet, madonna; and the fool shall look to the madman. [*Exit.*]

Enter Malvolio.

Mal. Madam, yond young fellow swears he will speak with you. I told him you were sick: he takes on him to understand so much, and therefore comes to speak with you. I told him you

122 pia mater: *brain (strictly, membrane near brain)*
124 cousin: *kinsman (here, uncle)*
142 crowner: *coroner*

were asleep: he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? he's fortified against any denial.

Oli. Tell him he shall not speak with me.

Mal. Has been told so; and he says, he'll stand at your door like a sheriff's post, and be the supporter to a bench, but he'll speak with you.

Oli. What kind o' man is he?

Mal. Why, of mankind.

Oli. What manner of man?

Mal. Of very ill manner: he'll speak with you, will you or no.

Oli. Of what personage and years is he?

Mal. Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple: 'tis with him in standing water, between boy and man. He is very well-favoured, and he speaks very shrewishly: one would think his mother's milk were scarce out of him.

Oli. Let him approach. Call in my gentlewoman.

Mal. Gentlewoman, my lady calls. *Exit.*

Enter Maria.

Oli. Give me my veil: come, throw it o'er my face.

We'll once more hear Orsino's embassy.

Enter Viola [*and Attendants*].

157 sheriff's post: *post for notices before sheriff's door*
165 personage: *personal appearance*
167 squash: *immature peascod*
168 codling: *unripe apple*
169 in standing water: *just at the turn of the tide*
170 well-favoured: *good-looking*
171 shrewishly: *saucily*

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Vio. The honourable lady of the house, which is she?

Oli. Speak to me; I shall answer for her. Your will?

Vio. Most radiant, exquisite, and unmatchable beauty,—I pray you tell me if this be the lady of the house, for I never saw her: I would be loath to cast away my speech; for, besides that it is excellently well penned, I have taken great pains to con it. Good beauties, let me sustain no scorn; I am very comptible, even to the least sinister usage.

Oli. Whence came you, sir?

Vio. I can say little more than I have studied, and that question's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

Oli. Are you a comedian?

Vio. No, my profound heart; and yet, by the very fangs of malice I swear I am not that I play. Are you the lady of the house?

Oli. If I do not usurp myself, I am.

Vio. Most certain, if you are she, you do usurp yourself; for, what is yours to bestow is not yours to reserve. But this is from my commission: I will on with my speech in your praise, and then show you the heart of my message.

Oli. Come to what is important in 't: I forgive you the praise.

Vio. Alas! I took great pains to study it, and 'tis poetical.

Oli. It is the more like to be feigned: I pray

187 con: *memorize*
188 comptible: *sensitive*
199 usurp: *counterfeit*
202 from: *apart from*
205 forgive: *excuse*

you keep it in. I heard you were saucy at my gates, and allowed your approach rather to wonder at you than to hear you. If you be not mad, be gone; if you have reason, be brief: 'tis not that time of moon with me to make one in so skipping a dialogue.

Mar. Will you hoist sail, sir? here lies your way.

Vio. No, good swabber; I am to hull here a little longer. Some mollification for your giant, sweet lady. Tell me your mind. I am a messenger.

Oli. Sure, you have some hideous matter to deliver, when the courtesy of it is so fearful. Speak your office.

Vio. It alone concerns your ear. I bring no overture of war, no taxation of homage: I hold the olive in my hand; my words are as full of peace as matter.

Oli. Yet you began rudely. What are you? what would you?

Vio. The rudeness that hath appear'd in me have I learn'd from my entertainment. What I am, and what I would, are as secret as maidenhead; to your ears, divinity; to any other's, profanation.

Oli. Give us the place alone: we will hear this divinity. [*Exeunt Maria and Attendants.*] Now, sir; what is your text?

Vio. Most sweet lady,—

Oli. A comfortable doctrine, and much may be said of it. Where lies your text?

215 skipping: *mad*
218 swabber: *one who scrubs a ship's deck*
226 taxation: *claim*
233 maidenhead: *maidenhood*
hull: *float*
232 entertainment: *reception*
240 comfortable: *comforting*

Vio. In Orsino's bosom.

Oli. In his bosom! In what chapter of his bosom?

Vio. To answer by the method, in the first of his heart.

Oli. O! I have read it: it is heresy. Have you no more to say?

Vio. Good madam, let me see your face.

Oli. Have you any commission from your lord to negotiate with my face? you are now out of your text: but we will draw the curtain and show you the picture. [*Unveiling.*] Look you, sir, such a one I was this present: is 't not well done?

Vio. Excellently done, if God did all.

Oli. 'Tis in grain, sir, 'twill endure wind and weather.

Vio. 'Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on:
Lady, you are the cruell'st she alive,
If you will lead these graces to the grave
And leave the world no copy.

Oli. O! sir, I will not be so hard-hearted; I will give out divers schedules of my beauty: it shall be inventoried, and every particle and utensil labelled to my will: as *Item,* Two lips, indifferent red; *Item,* Two grey eyes, with lids to them; *Item,* One neck, one chin, and so forth. Were you sent hither to praise me?

Vio. I see you what you are: you are too proud;
But, if you were the devil, you are fair.
My lord and master loves you: O! such love

254 this present: *just now*
259 blent: *blended*
261 she: *woman*
257 in grain: *i.e., natural*
260 cunning: *skilful*
270 praise: *appraise*

Could be but recompens'd, though you were crown'd
The nonpareil of beauty.
Oli. How does he love me?
Vio. With adorations, fertile tears,
With groans that thunder love, with sighs of fire.
Oli. Your lord does know my mind; I cannot love him;
Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulg'd, free, learn'd, and valiant;
And, in dimension and the shape of nature
A gracious person; but yet I cannot love him:
He might have took his answer long ago.
Vio. If I did love you in my master's flame,
With such a suffering, such a deadly life,
In your denial I would find no sense;
I would not understand it.
Oli. Why, what would you?
Vio. Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemned love,
And sing them loud even in the dead of night;
Holla your name to the reverberate hills,
And make the babbling gossip of the air
Cry out, 'Olivia!' O! you should not rest
Between the elements of air and earth,
But you should pity me!
Oli. You might do much. What is your parentage?
Vio. Above my fortune, yet my state is well:
I am a gentleman.
Oli. Get you to your lord:
I cannot love him. Let him send no more,

281 In . . . divulg'd: *well spoken of*
282 dimension: *body*
286 deadly: *deathlike*
293 reverberate: *echoing*
free: *generous*
283 gracious: *full of graces*
291 cantons: *cantos*
299 state: *condition*

Unless, perchance, you come to me again,
To tell me how he takes it. Fare you well:
I thank you for your pains: spend this for me.
Vio. I am no fee'd post, lady; keep your purse:
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love,
And let your fervour, like my master's, be
Plac'd in contempt! Farewell, fair cruelty. *Exit.*
Oli. 'What is your parentage?'
'Above my fortunes, yet my state is well:
I am a gentleman.' I'll be sworn thou art:
Thy tongue, thy face, thy limbs, actions, and spirit,
Do give thee five-fold blazon. Not too fast: soft! soft!
Unless the master were the man. How now!
Even so quickly may one catch the plague?
Methinks I feel this youth's perfections
With an invisible and subtle stealth
To creep in at mine eyes. Well, let it be.
What, ho! Malvolio!

Enter Malvolio.

Mal. Here, madam, at your service.
Oli. Run after that same peevish messenger,
The county's man: he left this ring behind him,
Would I, or not: tell him I'll none of it.
Desire him not to flatter with his lord,
Nor hold him up with hopes: I am not for him.
If that the youth will come this way to-morrow,
I'll give him reasons for 't. Hie thee, Malvolio.
Mal. Madam, I will. *Exit.*
Oli. I do I know not what, and fear to find
Mine eye too great a flatterer for my mind.

305 post: *messenger*
314 blazon: *coat-of-arms*
315 Unless . . . man; *cf. n.*
321 peevish: *wilful*
322 county's: *count's*
324 flatter with: *hold out false hopes to*
329, 330 fear . . . mind; *cf. n.*

Fate, show thy force: ourselves we do not owe;
What is decreed must be, and be this so! 332

Finis, Actus primus.

ACT SECOND

Scene One

[*The Sea-coast*]

Enter Antonio and Sebastian.

Ant. Will you stay no longer? nor will you not that I go with you?

Seb. By your patience, no. My stars shine darkly over me; the malignancy of my fate might, perhaps, distemper yours; therefore I shall crave of you your leave that I may bear my evils alone. It were a bad recompense for your love to lay any of them on you.

Ant. Let me yet know of you whither you are bound.

Seb. No, sooth, sir: my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty that you will not extort from me what I am willing to keep in; therefore, it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I called Roderigo. My father was that Sebastian of Messaline, whom I know you have heard of. He

331 owe: *own*
4 malignancy: *malevolence*
5 distemper: *disorder*
11 sooth: *in truth*
determinate: *fixed*
12 extravagancy: *aimless wandering*
13 excellent a touch: *delicate a sense*
16 express: *reveal*

left behind him myself and a sister, both born in an hour: if the heavens had been pleased, would we had so ended! but you, sir, altered that; for some hour before you took me from the breach of the sea was my sister drowned.

Ant. Alas the day!

Seb. A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful: but, though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her: she bore a mind that envy could not but call fair. She is drowned already, sir, with salt water, though I seem to drown her remembrance again with more.

Ant. Pardon me, sir, your bad entertainment.

Seb. O good Antonio! forgive me your trouble!

Ant. If you will not murder me for my love, let me be your servant.

Seb. If you will not undo what you have done, that is, kill him whom you have recovered, desire it not. Fare ye well at once: my bosom is full of kindness; and I am yet so near the manners of my mother that upon the least occasion more mine eyes will tell tales of me. I am bound to the Count Orsino's court: farewell. *Exit.*

Ant. The gentleness of all the gods go with thee!
I have many enemies in Orsino's court,
Else would I very shortly see thee there;
But, come what may, I do adore thee so,
That danger shall seem sport, and I will go. *Exit.*

21 an: *one* 28, 29 estimable wonder: *admiring judgment*
35 your trouble: *the trouble I have caused you*
42 kindness: *tenderness* 47 gentleness: *good-will*

Scene Two

[*A Street*]

Enter Viola and Malvolio, at several doors.

Mal. Were not you even now with the Countess Olivia?

Vio. Even now, sir: on a moderate pace I have since arrived but hither.

Mal. She returns this ring to you, sir: you might have saved me my pains, to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance she will none of him. And one thing more; that you be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so.

Vio. She took the ring of me; I'll none of it.

Mal. Come, sir, you peevishly threw it to her; and her will is it should be so returned: if it be worth stooping for, there it lies in your eye; if not, be it his that finds it. *Exit.*

Vio. I left no ring with her: what means this lady?
Fortune forbid my outside have not charm'd her!
She made good view of me; indeed, so much,
That sure methought her eyes had lost her tongue,
For she did speak in starts distractedly.
She loves me, sure; the cunning of her passion
Invites me in this churlish messenger.
None of my lord's ring! why, he sent her none.
I am the man: if it be so, as 'tis,
Poor lady, she were better love a dream.

Scene Two S. d. several doors; *cf. n.*
3 on: *at*
8 desperate: *hopeless*

Disguise, I see, thou art a wickedness,
Wherein the pregnant enemy does much.
How easy is it for the proper-false
In women's waxen hearts to set their forms!
Alas! our frailty is the cause, not we!
For such as we are made of, such we be.
How will this fadge? My master loves her dearly;
And I, poor monster, fond as much on him;
And she, mistaken, seems to dote on me.
What will become of this? As I am man,
My state is desperate for my master's love;
As I am woman,—now alas the day!—
What thriftless sighs shall poor Olivia breathe!
O time! thou must untangle this, not I;
It is too hard a knot for me to untie. [*Exit.*]

Scene Three

[*A Room in Olivia's House*]

Enter Sir Toby and Sir Andrew.

Sir To. Approach, Sir Andrew: not to be a-bed after midnight is to be up betimes; and *diluculo surgere,* thou knowest,—

Sir And. Nay, by my troth, I know not; but I know, to be up late is to be up late.

Sir To. A false conclusion: I hate it as an unfilled can. To be up after midnight and to go to bed then, is early; so that to go to bed after midnight is to go to bed betimes. Does not our life consist of the four elements?

29 pregnant: *ready* 30 proper-false: *handsome deceivers*
34 fadge: *succeed*
35 monster: *unnatural creature (i.e., in disguise)* fond: *dote*
3 diluculo surgere [saluberrimum est]: *to rise early is most healthful*
10 four elements: *earth, water, fire, air*

Sir And. Faith, so they say; but I think it rather consists of eating and drinking.

Sir To. Thou art a scholar; let us therefore eat and drink. Marian, I say! a stoup of wine!

Enter Clown.

Sir And. Here comes the fool, i' faith.

Clo. How now, my hearts! Did you never see the picture of 'we three'?

Sir To. Welcome, ass. Now let's have a catch.

Sir And. By my troth, the fool has an excellent breast. I had rather than forty shillings I had such a leg, and so sweet a breath to sing, as the fool has. In sooth, thou wast in very gracious fooling last night, when thou spokest of Pigrogromitus, of the Vapians passing the equinoctial of Queubus: 'twas very good, i' faith. I sent thee sixpence for thy leman: hadst it?

Clo. I did impeticos thy gratillity; for Malvolio's nose is no whipstock: my lady has a white hand, and the Myrmidons are no bottle-ale houses.

Sir And. Excellent! Why, this is the best fooling, when all is done. Now, a song.

Sir To. Come on; there is sixpence for you: let's have a song.

Sir And. There's a testril of me too: if one knight give a—

Clo. Would you have a love-song, or a song of good life?

14 stoup: *drinking cup*
17 picture . . . three; *cf. n.*
19 catch: *song in successive parts*
21 breast: *voice*
25 Pigrogromitus, etc.; *cf. n.*
27 leman: *sweetheart*
28 impeticos thy gratillity: *pocket thy gratuity*
36 testril: *sixpence*

Sir To. A love-song, a love-song.

Sir And. Ay, ay; I care not for good life.

Clown sings.

[*Clo.*] 'O mistress mine! where are you roaming?
O! stay and hear; your true love's coming,
That can sing both high and low.
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.'

Sir And. Excellent good, i' faith.

Sir To. Good, good.

Clo. 'What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.'

Sir And. A mellifluous voice, as I am true knight.

Sir To. A contagious breath.

Sir And. Very sweet and contagious, i' faith.

Sir To. To hear by the nose, it is dulcet in contagion. But shall we make the welkin dance indeed? Shall we rouse the night-owl in a catch that will draw three souls out of one weaver? shall we do that?

Sir And. An you love me, let's do 't: I am dog at a catch.

Clo. By'r lady, sir, and some dogs will catch well.

54 sweet and twenty: *twenty times sweet*
61 make . . . dance: *drink till the sky seems to turn round*
63 draw . . . weaver; *cf. n.*
66 dog: *expert*
67 By'r lady: *By Our Lady* (*Virgin Mary*)

Sir And. Most certain. Let our catch be, 'Thou knave.'

Clo. 'Hold thy peace, thou knave,' knight? I shall be constrained in 't to call thee knave, knight.

Sir And. 'Tis not the first time I have constrained one to call me knave. Begin, fool: it begins, 'Hold thy peace.'

Clo. I shall never begin if I hold my peace.

Sir And. Good, i' faith. Come, begin.

Catch sung.

Enter Maria.

Mar. What a caterwauling do you keep here! If my lady have not called up her steward Malvolio and bid him turn you out of doors, never trust me.

Sir To. My lady's a Cataian; we are politicians; Malvolio's a Peg-a-Ramsey, and 'Three merry men be we.' Am not I consanguineous? am I not of her blood? Tillyvally, lady!

'There dwelt a man in Babylon, lady, lady!'

Clo. Beshrew me, the knight's in admirable fooling.

Sir And. Ay, he does well enough if he be disposed, and so do I too: he does it with a better grace, but I do it more natural.

Sir To. 'O! the twelfth day of December,—'

Mar. For the love o' God, peace!

Enter Malvolio.

Mal. My masters, are you mad? or what are

83 Cataian: *Chinese*
84 Peg-a-Ramsey: *name taken from an old ballad*
84, 85 Three . . . we: *a line of a popular song*
86 Tillyvally: *an expression of contempt*
87 There . . . lady; *cf. n.* 88 Beshrew: *mild form of imprecation*

you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an alehouse of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time, in you?

Sir To. We did keep time, sir, in our catches. Sneck up!

Mal. Sir Toby, I must be round with you. My lady bade me tell you, that, though she harbours you as her kinsman, she's nothing allied to your disorders. If you can separate yourself and your misdemeanours, you are welcome to the house; if not, an it would please you to take leave of her, she is very willing to bid you farewell.

Sir To. 'Farewell, dear heart, since I must needs be gone.'

Mar. Nay, good Sir Toby.

Clo. 'His eyes do show his days are almost done.'

Mal. Is 't even so?

Sir To. 'But I will never die.'

Clo. Sir Toby, there you lie.

Mal. This is much credit to you.

Sir To. 'Shall I bid him go?'

Clo. 'What an if you do?'

Sir To. 'Shall I bid him go, and spare not?'

Clo. 'O! no, no, no, no, you dare not.'

Sir To. Out o' tune! Sir, ye lie. Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?

97 tinkers: *noisy tipplers*
99 coziers': *cobblers'*
103 Sneck up: *Go, hang!*
104 round: *plain*
107 disorders: *misconduct*
111-122 *Cf. n.*
123 Out o' tune; *cf. n.*

Clo. Yes, by Saint Anne; and ginger shall be hot i' the mouth too.

Sir To. Thou'rt i' the right. Go, sir, rub your chain with crumbs. A stoup of wine, Maria!

Mal. Mistress Mary, if you prized my lady's favour at anything more than contempt, you would not give means for this uncivil rule: she shall know of it, by this hand. *Exit.*

Mar. Go shake your ears.

Sir And. 'Twere as good a deed as to drink when a man's a-hungry, to challenge him the field, and then to break promise with him and make a fool of him.

Sir To. Do 't, knight: I'll write thee a challenge: or I'll deliver thy indignation to him by word of mouth.

Mar. Sweet Sir Toby, be patient for to-night: since the youth of the count's was to-day with my lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him: if I do not gull him into a nayword, and make him a common recreation, do not think I have wit enough to lie straight in my bed. I know I can do it.

Sir To. Possess us, possess us; tell us something of him.

Mar. Marry, sir, sometimes he is a kind of puritan.

Sir And. O! if I thought that, I'd beat him like a dog.

Sir To. What, for being a puritan? thy exquisite reason, dear knight?

130 chain: *steward's badge of office*
133 rule: *conduct, behavior*
135 shake your ears: *an expression of contempt*
147 nayword: *byword*
151 Possess: *inform*

Sir And. I have no exquisite reason for 't, but I have reason good enough.

Mar. The devil a puritan that he is, or anything constantly but a time-pleaser; an affectioned ass, that cons state without book, and utters it by great swarths: the best persuaded of himself; so crammed, as he thinks, with excellencies, that it is his ground of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.

Sir To. What wilt thou do?

Mar. I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can write very like my lady your niece; on a forgotten matter we can hardly make distinction of our hands.

Sir To. Excellent! I smell a device.

Sir And. I have 't in my nose too.

Sir To. He shall think, by the letters that thou wilt drop, that they come from my niece, and that she's in love with him.

Mar. My purpose is, indeed, a horse of that colour.

Sir And. And your horse now would make him an ass.

Mar. Ass, I doubt not.

162 time-pleaser: *timeserver* affectioned: *affected*
163 cons . . . book: *learns by heart rules of decorum*
164 swarths: *swaths*
164, 165 best . . . himself: *having the best opinion of himself*
174 expressure: *expression* 175 feelingly: *exactly*
188 Ass: *perhaps with a play on 'as'*

Sir And. O! 'twill be admirable.

Mar. Sport royal, I warrant you: I know my physic will work with him. I will plant you two, and let the fool make a third, where he shall find the letter: observe his construction of it. For this night, to bed, and dream on the event. Farewell. *Exit.*

Sir To. Good night, Penthesilea.

Sir And. Before me, she's a good wench.

Sir To. She's a beagle, true-bred, and one that adores me: what o' that?

Sir And. I was adored once too.

Sir To. Let's to bed, knight. Thou hadst need send for more money.

Sir And. If I cannot recover your niece, I am a foul way out.

Sir To. Send for money, knight: if thou hast her not i' the end, call me cut.

Sir And. If I do not, never trust me, take it how you will.

Sir To. Come, come: I'll go burn some sack; 'tis too late to go to bed now. Come, knight; come, knight. *Exeunt.*

Scene Four

[*A Room in the Duke's Palace*]

Enter Duke, Viola, Curio, and Others.

Duke. Give me some music. Now, good morrow, friends:
Now, good Cesario, but that piece of song,

196 Penthesilea: *Queen of the Amazons*
197 Before me: *by my soul*
198 beagle: *small dog, an allusion to Maria's diminutive size*
203 recover: *win*
206 cut: *docked horse*
209 sack: *Spanish wine*

That old and antique song we heard last night;
Methought it did relieve my passion much,
More than light airs and recollected terms
Of these most brisk and giddy-paced times:
Come; but one verse.

Cur. He is not here, so please your lordship, that should sing it.

Duke. Who was it?

Cur. Feste, the jester, my lord; a fool that the Lady Olivia's father took much delight in. He is about the house.

Duke. Seek him out, and play the tune the while. [*Exit Curio.*] *Music plays.*

Come hither, boy: if ever thou shalt love,
In the sweet pangs of it remember me;
For such as I am all true lovers are:
Unstaid and skittish in all motions else
Save in the constant image of the creature
That is belov'd. How dost thou like this tune?

Vio. It gives a very echo to the seat
Where love is thron'd.

Duke. Thou dost speak masterly.
My life upon 't, young though thou art, thine eye
Hath stay'd upon some favour that it loves;
Hath it not, boy?

Vio. A little, by your favour.

Duke. What kind of woman is 't?

Vio. Of your complexion.

Duke. She is not worth thee, then. What years, i' faith?

Vio. About your years, my lord.

Duke. Too old, by heaven. Let still the woman take

3 antique: *quaint* 5 recollected terms: *studied phrases (?); cf. n.*
21, 22 seat . . . thron'd: *the heart* 24 favour: *face*

An elder than herself, so wears she to him,
So sways she level in her husband's heart:
For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn,
Than women's are.
Vio. I think it well, my lord.
Duke. Then, let thy love be younger than thyself,
Or thy affection cannot hold the bent;
For women are as roses, whose fair flower,
Being once display'd, doth fall that very hour.
Vio. And so they are: alas, that they are so;
To die, even when they to perfection grow!

Enter Curio and Clown.

Duke. O, fellow! come, the song we had last night.
Mark it, Cesario; it is old and plain;
The spinsters and the knitters in the sun,
And the free maids that weave their thread with bones,
Do use to chant it: it is silly sooth,
And dallies with the innocence of love,
Like the old age.
Clo. Are you ready, sir?
Duke. Ay; prithee, sing. *Music.*

The Song.

[*Clo.*] 'Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.

34 worn: *consumed*
37 bent: *tension (as of a bow)*
44 spinsters: *spinning women*
45 free: *carefree*
46 silly sooth: *simple truth*
48 old age: *olden time*
52 cypress; *cf. n.*

My shroud of white, stuck all with yew,
O! prepare it.
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O! where
Sad true lover never find my grave,
To weep there.'

Duke. There's for thy pains.

Clo. No pains, sir; I take pleasure in singing, sir.

Duke. I'll pay thy pleasure then.

Clo. Truly, sir, and pleasure will be paid, one time or another.

Duke. Give me now leave to leave thee.

Clo. Now the melancholy god protect thee, and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal! I would have men of such constancy put to sea, that their business might be everything and their intent everywhere; for that's it that always makes a good voyage of nothing. Farewell. *Exit.*

Duke. Let all the rest give place.

[*Exeunt Curio and Attendants.*]

Once more, Cesario,
Get thee to yond same sovereign cruelty:
Tell her, my love, more noble than the world,
Prizes not quantity of dirty lands;

76 taffeta: *silk* opal: *stone of many colors*

The parts that fortune hath bestow'd upon her,
Tell her, I hold as giddily as fortune;
But 'tis that miracle and queen of gems
That nature pranks her in attracts my soul.
Vio. But if she cannot love you, sir?
Duke. I cannot be so answer'd.
Vio. Sooth, but you must.
Say that some lady, as perhaps there is,
Hath for your love as great a pang of heart
As you have for Olivia: you cannot love her;
You tell her so; must she not then be answer'd?
Duke. There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart
So big, to hold so much; they lack retention.
Alas! their love may be call'd appetite,
No motion of the liver, but the palate,
That suffer surfeit, cloyment, and revolt;
But mine is all as hungry as the sea,
And can digest as much. Make no compare
Between that love a woman can bear me
And that I owe Olivia.
Vio. Ay, but I know,—
Duke. What dost thou know?
Vio. Too well what love women to men may owe:
In faith, they are as true of heart as we.
My father had a daughter lov'd a man,
As it might be, perhaps, were I a woman,
I should your lordship.
Duke. And what's her history?
Vio. A blank, my lord. She never told her love,
But let concealment, like a worm i' the bud,

86 giddily: *lightly*
98 retention: *capacity to hold*
101 cloyment: *satiety*
88 pranks: *adorns*
103 compare: *comparison*

Feed on her damask cheek: she pin'd in thought,
And with a green and yellow melancholy,
She sat like Patience on a monument,
Smiling at grief. Was not this love indeed?
We men may say more, swear more; but indeed
Our shows are more than will, for still we prove
Much in our vows, but little in our love.

Duke. But died thy sister of her love, my boy?

Vio. I am all the daughters of my father's house,
And all the brothers too; and yet I know not.
Sir, shall I to this lady?

Duke. Ay, that's the theme.
To her in haste; give her this jewel; say
My love can give no place, bide no denay. *Exeunt.*

Scene Five

[*Olivia's Garden*]

Enter Sir Toby, Sir Andrew, and Fabian.

Sir To. Come thy ways, Signior Fabian.

Fab. Nay, I'll come: if I lose a scruple of this sport, let me be boiled to death with melancholy.

Sir To. Wouldst thou not be glad to have the niggardly rascally sheep-biter come by some notable shame?

Fab. I would exult, man: you know he brought me out o' favour with my lady about a bear-baiting here.

Sir To. To anger him we'll have the bear again; and we will fool him black and blue; shall we not, Sir Andrew?

119 shows . . . will; *cf. n.*
126 denay: *denial*
123 yet . . . not; *cf. n.*
6 sheep-biter: *cur*

Sir And. An we do not, it is pity of our lives.

Sir To. Here comes the little villain.

Enter Maria.

How now, my metal of India!

Mar. Get ye all three into the box-tree. Malvolio's coming down this walk: he has been yonder i' the sun practising behaviour to his own shadow this half-hour. Observe him, for the love of mockery; for I know this letter will make a contemplative idiot of him. Close, in the name of jesting! Lie thou there: [*Throws down a letter.*] for here comes the trout that must be caught with tickling. *Exit.*

Enter Malvolio.

Mal. 'Tis but fortune; all is fortune. Maria once told me she did affect me; and I have heard herself come thus near, that should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than anyone else that follows her. What should I think on 't?

Sir To. Here's an overweening rogue!

Fab. O, peace! Contemplation makes a rare turkey-cock of him: how he jets under his advanced plumes!

Sir And. 'Slight, I could so beat the rogue!

Sir To. Peace! I say.

Mal. To be Count Malvolio!

Sir To. Ah, rogue!

Sir And. Pistol him, pistol him.

17 metal of India: *precious jewel*
23 Close: *lie close, hide*
36 jets: *struts*
38 'Slight: *God's light!*

Sir To. Peace! peace!

Mal. There is example for 't: the lady of the Strachy married the yeoman of the wardrobe.

Sir And. Fie on him, Jezebel!

Fab. O, peace! now he's deeply in; look how imagination blows him.

Mal. Having been three months married to her, sitting in my state,—

Sir To. O! for a stone-bow, to hit him in the eye!

Mal. Calling my officers about me, in my branched velvet gown; having come from a day-bed, where I have left Olivia sleeping,—

Sir To. Fire and brimstone!

Fab. O, peace! peace!

Mal. And then to have the humour of state: and after a demure travel of regard, telling them I know my place, as I would they should do theirs, to ask for my kinsman Toby,—

Sir To. Bolts and shackles!

Fab. O, peace, peace, peace! now, now.

Mal. Seven of my people, with an obedient start, make out for him. I frown the while; and perchance wind up my watch, or play with my —some rich jewel. Toby approaches; curtsies there to me,—

Sir To. Shall this fellow live?

44, 45 lady . . . Strachy; *cf. n.*
45 yeoman of the wardrobe: *regular title of office in Shakespeare's day*
47 Jezebel; *cf. n.* 49 blows: *puffs up*
51 state: *chair of state*
52 stone-bow: *cross-bow for shooting stones*
55 branched: *embroidered with leaves or flowers* day-bed: *sofa*
59 humour of state: *capricious airs of authority*
60 demure . . . regard: *looking about gravely*
67 play with my—; *cf. n.*

Fab. Though our silence be drawn from us with cars, yet peace!

Mal. I extend my hand to him thus, quenching my familiar smile with an austere regard of control,—

Sir To. And does not Toby take you a blow o' the lips then?

Mal. Saying, 'Cousin Toby, my fortunes having cast me on your niece give me this prerogative of speech,'—

Sir To. What, what?

Mal. 'You must amend your drunkenness.'

Sir To. Out, scab!

Fab. Nay, patience, or we break the sinews of our plot.

Mal. 'Besides, you waste the treasure of your time with a foolish knight,'—

Sir And. That's me, I warrant you.

Mal. 'One Sir Andrew,'—

Sir And. I knew 'twas I; for many do call me fool.

Mal. [*Seeing the letter.*] What employment have we here?

Fab. Now is the woodcock near the gin.

Sir To. O, peace! and the spirit of humours intimate reading aloud to him!

Mal. [*Taking up the letter.*] By my life, this is my lady's hand! these be her very C's, her U's, and her T's; and thus makes she her great P's. It is, in contempt of question, her hand.

Sir And. Her C's, her U's, and her T's: why that—

72 with cars; *cf. n.*
93 woodcock: *stupid bird, simpleton* gin: *trap*
99 in . . . question: *past question*

Mal. [*Reads.*] 'To the unknown beloved, this and my good wishes': her very phrases! By your leave, wax. Soft! and the impressure her Lucrece, with which she uses to seal: 'tis my lady. To whom should this be?

Fab. This wins him, liver and all.

Mal. 'Jove knows I love;
But who?
Lips, do not move:
No man must know.'

'No man must know.' What follows? the numbers altered! 'No man must know': if this should be thee, Malvolio!

Sir To. Marry, hang thee, brock!

Mal. 'I may command where I adore;
But silence, like a Lucrece knife,
With bloodless stroke my heart doth gore:
M, O, A, I, doth sway my life.'

Fab. A fustian riddle!

Sir To. Excellent wench, say I.

Mal. 'M, O, A, I, doth sway my life.' Nay, but first, let me see, let me see, let me see.

Fab. What dish o' poison has she dressed him!

Sir To. And with what wing the staniel checks at it!

Mal. 'I may command where I adore.' Why, she may command me: I serve her; she is my lady. Why, this is evident to any formal capacity; there is no obstruction in this. And the end, what should that alphabetical position

104 Soft: *Hold!* impressure: *impression*
112 numbers: *measure* 115 brock: *badger* (*term of contempt*)
120 fustian: *bombastic*
126 wing: *impulsive flight* staniel: *species of hawk*
127 checks; *cf. n.* 130 formal capacity: *one in his senses*

portend? if I could make that resemble something in me,—Softly!—M, O, A, I,—

Sir To. O! ay, make up that: he is now at a cold scent.

Fab. Sowter will cry upon 't, for all this, though it be as rank as a fox.

Mal. M, Malvolio; M, why, that begins my name.

Fab. Did not I say he would work it out? the cur is excellent at faults.

Mal. M,—But then there is no consonancy in the sequel; that suffers under probation: A should follow, but O does.

Fab. And O shall end, I hope.

Sir To. Ay, or I'll cudgel him, and make him cry, O!

Mal. And then I comes behind.

Fab. Ay, an you had any eye behind you, you might see more detraction at your heels than fortunes before you.

Mal. M, O, A, I; this simulation is not as the former; and yet, to crush this a little, it would bow to me, for every one of these letters are in my name. Soft! here follows prose.

'If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness: some are born great, some achieve greatness, and some have greatness thrust upon them. Thy Fates open their hands; let thy blood and spirit embrace them; and to inure thyself to what thou art like to be, cast thy humble slough, and appear fresh.

137 Sowter: *name of a hound*
142 faults: *breaks in the line of scent*
144 probation: *examination*
153 simulation: *disguise of meaning*
154 crush: *strain*
157 revolve: *consider*
163 cast . . . slough: *slough off humility*

Be opposite with a kinsman, surly with servants; let thy tongue tang arguments of state; put thyself into the trick of singularity. She thus advises thee that sighs for thee. Remember who commended thy yellow stockings, and wished to see thee ever cross-gartered: I say, remember. Go to, thou art made, if thou desirest to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee.

THE FORTUNATE-UNHAPPY.'

Daylight and champian discovers not more: this is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-devise the very man. I do not now fool myself, to let imagination jade me, for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late, she did praise my leg being cross-gartered; and in this she manifests herself to my love, and with a kind of injunction drives me to these habits of her liking. I thank my stars I am happy. I will be strange, stout, in yellow stockings, and cross-gartered, even with the swiftness of putting on. Jove and my stars be praised! Here is yet a postscript.

'Thou canst not choose but know who I am. If thou entertainest my love, let it appear in thy smiling; thy smiles become thee well; therefore in my presence still smile, dear my sweet, I prithee.'

164 opposite: *antagonistic* 165 tang: *twang*
169 cross-gartered; *cf. n.* 175 champian: *champaign, open country*
176 politic: *treating of statecraft* 178 point-devise: *exactly*
180 jade: *trick* 187 strange: *distant* stout: *overbearing*

Jove, I thank thee. I will smile: I will do everything that thou wilt have me. *Exit.*

Fab. I will not give my part of this sport for a pension of thousands to be paid from the Sophy.

Sir To. I could marry this wench for this device.

Sir And. So could I too.

Sir To. And ask no other dowry with her but such another jest.

Sir And. Nor I neither.

Enter Maria.

Fab. Here comes my noble gull-catcher.

Sir To. Wilt thou set thy foot o' my neck?

Sir And. Or o' mine either?

Sir To. Shall I play my freedom at tray-trip, and become thy bond-slave?

Sir And. I' faith, or I either?

Sir To. Why, thou hast put him in such a dream, that when the image of it leaves him he must run mad.

Mar. Nay, but say true; does it work upon him?

Sir To. Like aqua-vitæ with a midwife.

Mar. If you will then see the fruits of the sport, mark his first approach before my lady; he will come to her in yellow stockings, and 'tis a colour she abhors; and cross-gartered, a fashion she detests; and he will smile upon her, which will now be so unsuitable to her disposition, being addicted to a melancholy as she is, that it

199 Sophy: *Shah of Persia*
209 tray-trip: *game played with dice*
206 gull-catcher: *fool-catcher*
217 aqua-vitæ: *brandy*

cannot but turn him into a notable contempt. If you will see it, follow me.

Sir To. To the gates of Tartar, thou most excellent devil of wit! 228

Sir And. I'll make one too. *Exeunt.*

Finis, Actus Secundus.

ACT THIRD

Scene One

[*Olivia's Garden*]

Enter Viola, and Clown [*with a tabor*].

Vio. Save thee, friend, and thy music. Dost thou live by thy tabor?

Clo. No, sir, I live by the church.

Vio. Art thou a churchman? 4

Clo. No such matter, sir: I do live by the church; for I do live at my house, and my house doth stand by the church.

Vio. So thou mayst say, the king lies by a 8 beggar, if a beggar dwell near him; or, the church stands by thy tabor, if thy tabor stand by the church.

Clo. You have said, sir. To see this age! 12 A sentence is but a cheveril glove to a good wit: how quickly the wrong side may be turned outward!

Vio. Nay, that's certain: they that dally 16

227 Tartar: *Tartarus, Hell*
2 tabor: *small drum, used by professional clowns*
13 cheveril: *flexible kid*
16 dally: *play*

nicely with words may quickly make them wanton.

Clo. I would therefore my sister had had no name, sir.

Vio. Why, man?

Clo. Why, sir, her name's a word; and to dally with that word might make my sister wanton. But indeed, words are very rascals since bonds disgraced them.

Vio. Thy reason, man?

Clo. Troth, sir, I can yield you none without words; and words are grown so false, I am loath to prove reason with them.

Vio. I warrant thou art a merry fellow, and carest for nothing.

Clo. Not so, sir, I do care for something; but in my conscience, sir, I do not care for you: if that be to care for nothing, sir, I would it would make you invisible.

Vio. Art not thou the Lady Olivia's fool?

Clo. No, indeed, sir; the Lady Olivia has no folly: she will keep no fool, sir, till she be married; and fools are as like husbands as pilchards are to herrings—the husband's the bigger. I am indeed not her fool, but her corrupter of words.

Vio. I saw thee late at the Count Orsino's.

Clo. Foolery, sir, does walk about the orb like the sun; it shines everywhere. I would be sorry, sir, but the fool should be as oft with your master as with my mistress. I think I saw your wisdom there.

17 nicely: *subtly*
40 pilchards: *fish closely resembling herring*
44 orb: *earth*
24, 25 words . . . them; *cf. n.*
46 but: *if . . . not*

Vio. Nay, an thou pass upon me, I'll no more with thee. Hold, there's expenses for thee.

[*Gives a piece of money.*]

Clo. Now Jove, in his next commodity of hair, send thee a beard!

Vio. By my troth, I'll tell thee, I am almost sick for one, though I would not have it grow on my chin. Is thy lady within?

Clo. [*Pointing to the coin.*] Would not a pair of these have bred, sir?

Vio. Yes, being kept together and put to use.

Clo. I would play Lord Pandarus of Phrygia, sir, to bring a Cressida to this Troilus.

Vio. I understand you, sir; 'tis well begg'd.

Clo. The matter, I hope, is not great, sir, begging but a beggar: Cressida was a beggar. My lady is within, sir. I will conster to them whence you come; who you are and what you would are out of my welkin; I might say 'element,' but the word is overworn. *Exit.*

Vio. This fellow's wise enough to play the fool,
And to do that well craves a kind of wit:
He must observe their mood on whom he jests,
The quality of persons, and the time,
And, like the haggard, check at every feather
That comes before his eye. This is a practice
As full of labour as a wise man's art;
For folly that he wisely shows is fit;
But wise men folly-fall'n quite taint their wit.

Enter Sir Toby and Andrew.

49 pass upon: *thrust at*
50 expenses: *a tip, pourboire*
58 use: *usury*
63 Cressida . . . beggar; *cf. n.*
64 conster: *construe, explain*
66 welkin: *sphere (literally, sky)*
72 haggard: *wild, untrained hawk*
check; *cf. n. on II. v. 127*
75 fit: *suitable*
76 folly-fall'n: *when they turn to folly*

Sir To. Save you, gentleman.

Vio. And you, sir.

Sir And. Dieu vous garde, monsieur.

Vio. Et vous aussi; votre serviteur.

Sir And. I hope, sir, you are; and I am yours.

Sir To. Will you encounter the house? my niece is desirous you should enter, if your trade be to her.

Vio. I am bound to your niece, sir: I mean, she is the list of my voyage.

Sir To. Taste your legs, sir: put them to motion.

Vio. My legs do better understand me, sir, than I understand what you mean by bidding me taste my legs.

Sir To. I mean, to go, sir, to enter.

Vio. I will answer you with gait and entrance. But we are prevented.

Enter Olivia and Gentlewoman [*Maria*].

Most excellent accomplished lady, the heavens rain odours on you!

Sir And. That youth's a rare courtier. 'Rain odours!' well.

Vio. My matter hath no voice, lady, but to your own most pregnant and vouchsafed ear.

Sir And. 'Odours,' 'pregnant,' and 'vouchsafed.' I'll get 'em all three all ready.

Oli. Let the garden door be shut, and leave me to my hearing.

[*Exeunt Sir Toby, Sir Andrew, and Maria.*]

83 encounter: *approach (used affectedly)* 84 trade: *business*
87 list: *limit, goal* 88 Taste: *try*
90 understand: *stand under* 95 prevented: *anticipated*
101 pregnant: *ready* vouchsafed: *condescending*

Give me your hand, sir.
Vio. My duty, madam, and most humble service.
Oli. What is your name?
Vio. Cesario is your servant's name, fair princess.
Oli. My servant, sir! 'Twas never merry world
Since lowly feigning was call'd compliment.
You're servant to the Count Orsino, youth.
Vio. And he is yours, and his must needs be yours:
Your servant's servant is your servant, madam.
Oli. For him, I think not on him: for his thoughts,
Would they were blanks rather than fill'd with me!
Vio. Madam, I come to whet your gentle thoughts
On his behalf.
Oli. O! by your leave, I pray you,
I bade you never speak again of him:
But, would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.
Vio. Dear lady,—
Oli. Give me leave, beseech you. I did send,
After the last enchantment you did here,
A ring in chase of you: so did I abuse
Myself, my servant, and, I fear me, you:
Under your hard construction must I sit,
To force that on you, in a shameful cunning,
Which you knew none of yours: what might you think?
Have you not set mine honour at the stake,
And baited it with all th' unmuzzled thoughts
That tyrannous heart can think? To one of your receiving
Enough is shown; a cypress, not a bosom,
Hides my heart. So, let me hear you speak.

125 enchantment: *love-charm*
126 abuse: *beguile*
132 baited; *cf. n.*
133 receiving: *quick comprehension*
134 cypress: *thin crape*

Vio. I pity you.
Oli. That's a degree to love.
Vio. No, not a grize; for 'tis a vulgar proof
That very oft we pity enemies.
Oli. Why, then methinks 'tis time to smile again.
O world! how apt the poor are to be proud.
If one should be a prey, how much the better
To fall before the lion than the wolf!
Clock strikes.
The clock upbraids me with the waste of time.
Be not afraid, good youth, I will not have you:
And yet, when wit and youth is come to harvest,
Your wife is like to reap a proper man:
There lies your way, due west.
Vio. Then westward-ho!
Grace and good disposition attend your ladyship!
You'll nothing, madam, to my lord by me?
Oli. Stay:
I prithee, tell me what thou think'st of me.
Vio. That you do think you are not what you are.
Oli. If I think so, I think the same of you.
Vio. Then think you right: I am not what I am.
Oli. I would you were as I would have you be!
Vio. Would it be better, madam, than I am?
I wish it might, for now I am your fool.
Oli. O! what a deal of scorn looks beautiful
In the contempt and anger of his lip.
A murderous guilt shows not itself more soon
Than love that would seem hid; love's night is noon.
Cesario, by the roses of the spring,
By maidhood, honour, truth, and everything,

137 degree: *stage*
138 grize: *step* vulgar proof: *common experience*
148 westward-ho: *a cry of the Thames boatmen*
153 That . . . are: *that you think you are not in love with a woman, but you are.* 162 love's . . . noon; *cf. n.*

I love thee so, that, maugre all thy pride,
Nor wit nor reason can my passion hide.
Do not extort thy reasons from this clause,
For that I woo, thou therefore hast no cause;
But rather reason thus with reason fetter,
Love sought is good, but giv'n unsought is better.

Vio. By innocence I swear, and by my youth,
I have one heart, one bosom, and one truth,
And that no woman has; nor never none
Shall mistress be of it, save I alone.
And so adieu, good madam: never more
Will I my master's tears to you deplore.

Oli. Yet come again, for thou perhaps mayst move
That heart, which now abhors, to like his love.

Exeunt.

Scene Two

[*A Room in Olivia's House*]

Enter Sir Toby, Sir Andrew, and Fabian.

Sir And. No, faith, I'll not stay a jot longer.

Sir To. Thy reason, dear venom; give thy reason.

Fab. You must needs yield your reason, Sir Andrew.

Sir And. Marry, I saw your niece do more favours to the count's serving-man than ever she bestowed upon me; I saw 't i' the orchard.

Sir To. Did she see thee the while, old boy? tell me that.

Sir And. As plain as I see you now.

165 maugre: *despite*
168 For that: *because*
8 orchard: *garden*

Fab. This was a great argument of love in her toward you.

Sir And. 'Slight! will you make an ass o' me?

Fab. I will prove it legitimate, sir, upon the oaths of judgment and reason.

Sir To. And they have been grand-jurymen since before Noah was a sailor.

Fab. She did show favour to the youth in your sight only to exasperate you, to awake your dormouse valour, to put fire in your heart, and brimstone in your liver. You should then have accosted her, and with some excellent jests, fire-new from the mint, you should have banged the youth into dumbness. This was looked for at your hand, and this was balked: the double gilt of this opportunity you let time wash off, and you are now sailed into the north of my lady's opinion; where you will hang like an icicle on a Dutchman's beard, unless you do redeem it by some laudable attempt, either of valour or policy.

Sir And. An 't be any way, it must be with valour, for policy I hate: I had as lief be a Brownist as a politician.

Sir To. Why, then, build me thy fortunes upon the basis of valour: challenge me the count's youth to fight with him; hurt him in eleven places: my niece shall take note of it; and assure thyself, there is no love-broker in the

12 argument: *proof*
24 accosted: *addressed* fire-new: *brand-new*
29-31 sailed . . . beard; *cf. n.*
36 Brownist: *a member of a Puritan sect*
41 love-broker: *agent between lovers*

world can more prevail in man's commendation with woman than report of valour.

Fab. There is no way but this, Sir Andrew.

Sir And. Will either of you bear me a challenge to him?

Sir To. Go, write it in a martial hand; be curst and brief; it is no matter how witty, so it be eloquent, and full of invention: taunt him with the licence of ink: if thou thou'st him some thrice, it shall not be amiss; and as many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England, set 'em down: go, about it. Let there be gall enough in thy ink, though thou write with a goose-pen, no matter: about it.

Sir And. Where shall I find you?

Sir To. We'll call thee at the *cubiculo:* go.

Exit Sir Andrew.

Fab. This is a dear manakin to you, Sir Toby.

Sir To. I have been dear to him, lad, some two thousand strong, or so.

Fab. We shall have a rare letter from him; but you'll not deliver it.

Sir To. Never trust me, then; and by all means stir on the youth to an answer. I think oxen and wainropes cannot hale them together. For Andrew, if he were opened, and you find so much blood in his liver as will clog the foot of a flea, I'll eat the rest of the anatomy.

Fab. And his opposite, the youth, bears in his visage no great presage of cruelty.

48 curst: *sharp* 50 thou thou'st; *cf. n.*
53 bed of Ware: *famous bed, ten feet nine inches square*
58 cubiculo: *chamber* 67 wainropes: *cart-ropes*

Enter Maria.

Sir To. Look, where the youngest wren of nine comes.

Mar. If you desire the spleen, and will laugh yourselves into stitches, follow me. Yond gull Malvolio is turned heathen, a very renegado; for there is no Christian, that means to be saved by believing rightly, can ever believe such impossible passages of grossness. He's in yellow stockings.

Sir To. And cross-gartered?

Mar. Most villainously; like a pedant that keeps a school i' the church. I have dogged him like his murderer. He does obey every point of the letter that I dropped to betray him: he does smile his face into more lines than are in the new map with the augmentation of the Indies. You have not seen such a thing as 'tis; I can hardly forbear hurling things at him. I know my lady will strike him: if she do, he'll smile and take 't for a great favour.

Sir To. Come, bring us, bring us where he is.

Exeunt Omnes.

Scene Three

[*A Street*]

Enter Sebastian and Antonio.

Seb. I would not by my will have troubled you;
But since you make your pleasure of your pains,
I will no further chide you.

73, 74 youngest . . . nine; *cf. n.*
76 gull: *dupe*
77 renegado: *renegade*
80 passages of grossness: *acts of stupidity*
83 pedant: *schoolmaster*
88 new map; *cf. n.*

Ant. I could not stay behind you: my desire,
More sharp than filed steel, did spur me forth;
And not all love to see you,—though so much
As might have drawn one to a longer voyage,—
But jealousy what might befall your travel,
Being skilless in these parts; which to a stranger,
Unguided and unfriended, often prove
Rough and unhospitable: my willing love,
The rather by these arguments of fear,
Set forth in your pursuit.

Seb. My kind Antonio,
I can no other answer make but thanks,
And thanks, and ever thanks; for oft good turns
Are shuffled off with such uncurrent pay:
But, were my worth, as is my conscience, firm,
You should find better dealing. What's to do?
Shall we go see the reliques of this town?

Ant. To-morrow, sir: best first go see your lodging.

Seb. I am not weary, and 'tis long to night:
I pray you, let us satisfy our eyes
With the memorials and the things of fame
That do renown this city.

Ant. Would you'd pardon me;
I do not without danger walk these streets:
Once, in a sea-fight 'gainst the Count his galleys,
I did some service; of such note indeed,
That were I ta'en here it would scarce be answer'd.

Seb. Belike you slew great number of his people.

Ant. The offence is not of such a bloody nature,
Albeit the quality of the time and quarrel

8 jealousy: *apprehension*
9 skilless: *inexperienced*
14, 15 *Cf. n.*
my conscience: *my consciousness of your just*
17 worth: *wealth deserts*
19 reliques: *memorials*
29 Belike: *probably*

Might well have given us bloody argument.
It might have since been answer'd in repaying
What we took from them; which, for traffic's sake,
Most of our city did: only myself stood out;
For which, if I be lapsed in this place,
I shall pay dear.

Seb. Do not then walk too open.

Ant. It doth not fit me. Hold, sir; here's my purse.
In the south suburbs, at the Elephant,
Is best to lodge: I will bespeak our diet,
Whiles you beguile the time and feed your knowledge
With viewing of the town: there shall you have me.

Seb. Why I your purse?

Ant. Haply your eye shall light upon some toy
You have desire to purchase; and your store,
I think, is not for idle markets, sir.

Seb. I'll be your purse-bearer and leave you for an hour.

Ant. To the Elephant.

Seb. I do remember. *Exeunt.*

Scene Four

[*Olivia's Garden*]

Enter Olivia and Maria.

Oli. I have sent after him: he says he'll come;
How shall I feast him? what bestow of him?
For youth is bought more oft than begg'd or borrow'd.
I speak too loud.
Where is Malvolio? he is sad, and civil,

32 bloody argument: *cause for bloodshed*
36 lapsed: *surprised*
37 open: *openly*
39 Elephant: *name of an inn*
1 he says: *i.e., suppose he says*
2 of: *on*
5 sad: *serious* civil: *well-mannered*

And suits well for a servant with my fortunes:
Where is Malvolio?

Mar. He's coming, madam; but in very strange manner. He is sure possess'd, madam.

Oli. Why, what's the matter? does he rave?

Mar. No, madam; he does nothing but smile: your ladyship were best to have some guard about you if he come, for sure the man is tainted in's wits.

Oli. Go call him hither. [*Exit Maria.*]

I am as mad as he,
If sad and merry madness equal be.

Enter [*Maria, with*] *Malvolio.*

How now, Malvolio!

Mal. Sweet lady, ho, ho.

Oli. Smil'st thou?

I sent for thee upon a sad occasion.

Mal. Sad, lady! I could be sad: this does make some obstruction in the blood, this cross-gartering; but what of that? if it please the eye of one, it is with me as the very true sonnet is, 'Please one and please all.'

Oli. Why, how dost thou, man? what is the matter with thee?

Mal. Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed: I think we do know the sweet Roman hand.

Oli. Wilt thou go to bed, Malvolio?

Mal. To bed! ay, sweetheart; and I'll come to thee.

26 Please . . . all: *title of an old ballad*
32 Roman hand: *new and fashionable style of handwriting*

Oli. God comfort thee! Why dost thou smile so and kiss thy hand so oft?

Mar. How do you, Malvolio?

Mal. At your request! Yes; nightingales answer daws.

Mar. Why appear you with this ridiculous boldness before my lady?

Mal. 'Be not afraid of greatness:' 'Twas well writ.

Oli. What meanest thou by that, Malvolio?

Mal. 'Some are born great,'—

Oli. Ha!

Mal. 'Some achieve greatness,'—

Oli. What sayst thou?

Mal. 'And some have greatness thrust upon them.'

Oli. Heaven restore thee!

Mal. 'Remember who commended thy yellow stockings,'—

Oli. Thy yellow stockings!

Mal. 'And wished to see thee cross-gartered.'

Oli. Cross-gartered!

Mal. 'Go to, thou art made, if thou desirest to be so,'—

Oli. Am I made?

Mal. 'If not, let me see thee a servant still.'

Oli. Why, this is very midsummer madness.

Enter Servant.

Ser. Madam, the young gentleman of the Count Orsino's is returned. I could hardly entreat him back: he attends your ladyship's pleasure.

Oli. I'll come to him. [*Exit Servant.*]

Good Maria, let this fellow be looked to. Where's my cousin Toby? Let some of my people have a special care of him: I would not have him miscarry for the half of my dowry.

Exit [with Maria].

Mal. Oh, ho! do you come near me now? no worse man than Sir Toby to look to me! This concurs directly with the letter: she sends him on purpose, that I may appear stubborn to him; for she incites me to that in the letter. 'Cast thy humble slough,' says she; 'be opposite with a kinsman, surly with servants; let thy tongue tang with arguments of state; put thyself into the trick of singularity'; and consequently sets down the manner how; as, a sad face, a reverend carriage, a slow tongue, in the habit of some sir of note, and so forth. I have limed her; but it is Jove's doing, and Jove make me thankful! And when she went away now, 'Let this fellow be looked to'; fellow! not Malvolio, nor after my degree, but fellow. Why, everything adheres together, that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe circumstance—What can be said? Nothing that can be can come between me and the full prospect of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked.

Enter Toby, Fabian, and Maria.

Sir To. Which way is he, in the name of

71 miscarry: *come to grief*
83 sir: *gentleman*
86 fellow: *companion*
90 incredulous: *incredible*
80 consequently: *accordingly*
84 limed: *caught (as with birdlime)*
88 adheres: *accords*

sanctity? If all the devils in hell be drawn in little, and Legion himself possessed him, yet I'll speak to him.

Fab. Here he is, here he is. How is 't with you, sir? how is 't with you, man?

Mal. Go off; I discard you: let me enjoy my private; go off.

Mar. Lo, how hollow the fiend speaks within him! did not I tell you? Sir Toby, my lady prays you to have a care of him.

Mal. Ah, ha! does she so?

Sir To. Go to, go to: peace! peace! we must deal gently with him; let me alone. How do you, Malvolio? how is 't with you? What, man! defy the devil: consider, he's an enemy to mankind.

Mal. Do you know what you say?

Mar. La you! an you speak ill of the devil, how he takes it at heart. Pray God, he be not bewitched!

Fab. Carry his water to the wise-woman.

Mar. Marry, and it shall be done to-morrow morning, if I live. My lady would not lose him for more than I'll say.

Mal. How now, mistress!

Mar. O Lord!

Sir To. Prithee, hold thy peace; this is not the way: do you not see you move him? let me alone with him.

Fab. No way but gentleness; gently, gently: the fiend is rough, and will not be roughly used.

96, 97 in little: *in a small compass*
97 Legion: *cf. Mark 5. 9*
102 private: *privacy*
116 water . . . wise-woman; *cf. n.*
117 Marry: *by the Virgin Mary*
123 move: *excite*

Sir To. Why, how now, my bawcock! how dost thou, chuck?

Mal. Sir!

Sir To. Ay, Biddy, come with me. What, man! 'tis not for gravity to play at cherry-pit with Satan: hang him, foul collier!

Mar. Get him to say his prayers, good Sir Toby, get him to pray.

Mal. My prayers, minx!

Mar. No, I warrant you, he will not hear of godliness.

Mal. Go, hang yourselves all! you are idle shallow things: I am not of your element. You shall know more hereafter. *Exit.*

Sir To. Is 't possible?

Fab. If this were played upon a stage now, I could condemn it as an improbable fiction.

Sir To. His very genius hath taken the infection of the device, man.

Mar. Nay, pursue him now, lest the device take air, and taint.

Fab. Why, we shall make him mad indeed.

Mar. The house will be the quieter.

Sir To. Come, we'll have him in a dark room, and bound. My niece is already in the belief that he's mad: we may carry it thus, for our pleasure and his penance, till our very pastime, tired out of breath, prompt us to have mercy on him; at which time we will bring the device to the bar, and crown thee for a finder of madmen. But see, but see.

127 bawcock: *fine fellow (Fr. 'beau coq')* 128 chuck: *chick*
130 Ay . . . me: *perhaps a snatch of an old song*
131 cherry-pit: *a game of pitching cherry stones into a small hole*
132 collier: *devil (so called because of his blackness)*
150 dark room: *old-fashioned treatment of madness*

Enter Sir Andrew.

Fab. More matter for a May morning.

Sir And. Here's the challenge; read it: I warrant there's vinegar and pepper in 't.

Fab. Is 't so saucy?

Sir And. Ay, is 't, I warrant him: do but read.

Sir To. Give me. 'Youth, whatsoever thou art, thou art but a scurvy fellow.'

Fab. Good, and valiant.

Sir To. 'Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for 't.'

Fab. A good note, that keeps you from the blow of the law.

Sir To. 'Thou comest to the Lady Olivia, and in my sight she uses thee kindly: but thou liest in thy throat; that is not the matter I challenge thee for.'

Fab. Very brief, and to exceeding good sense —less.

Sir To. 'I will waylay thee going home; where, if it be thy chance to kill me,—'

Fab. Good.

Sir To. 'Thou killest me like a rogue and a villain.'

Fab. Still you keep o' the windy side of the law: good.

Sir To. 'Fare thee well; and God have mercy upon one of our souls! He may have mercy upon mine, but my hope is better; and so look to thy-

158 for a May morning: *i.e., for May-day sport*
167 admire: *wonder*
183 windy: *safe*

self. Thy friend, as thou usest him, and thy sworn enemy,

ANDREW AGUECHEEK.'

If this letter move him not, his legs cannot. I'll give 't him.

Mar. You may have very fit occasion for 't: he is now in some commerce with my lady, and will by and by depart.

Sir To. Go, Sir Andrew; scout me for him at the corner of the orchard like a bum-baily: so soon as ever thou seest him, draw; and, as thou drawest, swear horrible; for it comes to pass oft that a terrible oath, with a swaggering accent sharply twanged off, gives manhood more approbation than ever proof itself would have earned him. Away!

Sir And. Nay, let me alone for swearing. *Exit.*

Sir To. Now will not I deliver his letter: for the behaviour of the young gentleman gives him out to be of good capacity and breeding; his employment between his lord and my niece confirms no less: therefore this letter, being so excellently ignorant, will breed no terror in the youth: he will find it comes from a clodpole. But, sir, I will deliver his challenge by word of mouth; set upon Aguecheek a notable report of valour; and drive the gentleman,—as I know his youth will aptly receive it,—into a most hideous opinion of his rage, skill, fury, and impetuosity. This will so fright them both

194 commerce: *business*
195 by and by: *presently*
196 scout me: *watch*
197 bum-baily: *bailiff*
211 clodpole: *blockhead*

that they will kill one another by the look, like cockatrices.

Enter Olivia and Viola.

Fab. Here he comes with your niece: give them way till he take leave, and presently after him.

Sir To. I will meditate the while upon some horrid message for a challenge.

[*Exeunt Sir Toby, Fabian, and Maria.*]

Oli. I have said too much unto a heart of stone,
And laid mine honour too unchary out:
There's something in me that reproves my fault,
But such a headstrong potent fault it is
That it but mocks reproof.

Vio. With the same haviour that your passion bears
Goes on my master's griefs.

Oli. Here; wear this jewel for me, 'tis my picture;
Refuse it not; it hath no tongue to vex you;
And I beseech you come again to-morrow.
What shall you ask of me that I'll deny,
That honour sav'd may upon asking give?

Vio. Nothing but this; your true love for my master.

Oli. How with mine honour may I give him that
Which I have given to you?

Vio. I will acquit you.

Oli. Well, come again to-morrow: fare thee well:
A fiend like thee might bear my soul to hell.

[*Exit.*]

Enter Toby and Fabian.

Sir To. Gentleman, God save thee.

Vio. And you, sir.

219 cockatrices: *fabulous creatures, said to kill at a glance*
221 presently: *immediately*
225 unchary: *heedlessly*
229 haviour: *behavior*

Sir To. That defence thou hast, betake thee to 't: of what nature the wrongs are thou hast done him, I know not; but thy intercepter, full of despite, bloody as the hunter, attends thee at the orchard-end. Dismount thy tuck, be yare in thy preparation, for thy assailant is quick, skilful, and deadly.

Vio. You mistake, sir: I am sure no man hath any quarrel to me: my remembrance is very free and clear from any image of offence done to any man.

Sir To. You'll find it otherwise, I assure you: therefore, if you hold your life at any price, betake you to your guard; for your opposite hath in him what youth, strength, skill, and wrath, can furnish man withal.

Vio. I pray you, sir, what is he?

Sir To. He is knight, dubbed with unhatched rapier, and on carpet consideration; but he is a devil in private brawl: souls and bodies hath he divorced three, and his incensement at this moment is so implacable that satisfaction can be none but by pangs of death and sepulchre. Hob, nob, is his word: give 't or take 't.

Vio. I will return again into the house and desire some conduct of the lady: I am no fighter. I have heard of some kind of men that put quarrels purposely on others to taste their valour; belike this is a man of that quirk.

Sir To. Sir, no; his indignation derives itself

246 bloody: *bloodthirsty* attends: *awaits*
247 Dismount: *draw* tuck: *rapier* 248 yare: *ready*
251 to: *against* 260 unhatched: *unhacked*
261 on carpet consideration: *i.e., a mere carpet-knight*
263 incensement: *anger*
265, 266 Hob, nob: *give or take (literally, have or have not)*
268 conduct: *escort* 271 quirk: *caprice*

out of a very competent injury: therefore get you on and give him his desire. Back you shall not to the house, unless you undertake that with me which with as much safety you might answer him: therefore, on, or strip your sword stark naked; for meddle you must, that's certain, or forswear to wear iron about you.

Vio. This is as uncivil as strange. I beseech you, do me this courteous office, as to know of the knight what my offence to him is: it is something of my negligence, nothing of my purpose.

Sir To. I will do so. Signior Fabian, stay you by this gentleman till my return. *Exit Toby.*

Vio. Pray you, sir, do you know of this matter?

Fab. I know the knight is incensed against you, even to a mortal arbitrement, but nothing of the circumstance more.

Vio. I beseech you, what manner of man is he?

Fab. Nothing of that wonderful promise, to read him by his form, as you are like to find him in the proof of his valour. He is, indeed, sir, the most skilful, bloody and fatal opposite that you could possibly have found in any part of Illyria. Will you walk towards him? I will make your peace with him if I can.

Vio. I shall be much bound to you for 't: I am one that had rather go with sir priest than sir knight; I care not who knows so much of my mettle. *Exeunt.*

Enter Toby and Andrew.

Sir To. Why, man, he's a very devil; I have

278 meddle: *fight* 289 mortal arbitrement: *deadly decision*

not seen such a firago. I had a pass with him, rapier, scabbard and all, and he gives me the stuck in with such a mortal motion that it is inevitable; and on the answer, he pays you as surely as your feet hit the ground they step on. They say he has been fencer to the Sophy.

Sir And. Pox on 't, I'll not meddle with him.

Sir To. Ay, but he will not now be pacified: Fabian can scarce hold him yonder.

Sir And. Plague on 't; an I thought he had been valiant and so cunning in fence I'd have seen him damned ere I'd have challenged him. Let him let the matter slip, and I'll give him my horse, grey Capilet.

Sir To. I'll make the motion. Stand here; make a good show on 't: this shall end without the perdition of souls.—[*Aside.*]Marry, I'll ride your horse as well as I ride you.

Enter Fabian and Viola.

[*To Fabian.*] I have his horse to take up the quarrel. I have persuaded him the youth's a devil.

Fab. He is as horribly conceited of him; and pants and looks pale, as if a bear were at his heels.

Sir To. There's no remedy, sir: he will fight with you for his oath's sake. Marry, he hath better bethought him of his quarrel, and he finds that now scarce to be worth talking of: therefore draw, for the supportance of his vow: he protests he will not hurt you.

305 firago: *virago* 307 stuck: *thrust*
323 take up: *make up*
326 He . . . him: *he has just as horrible a conception of him*
333 supportance: *upholding*

Vio. [*Aside.*] Pray God defend me! A little thing would make me tell them how much I lack of a man.

Fab. Give ground, if you see him furious.

Sir To. Come, Sir Andrew, there's no remedy: the gentleman will, for his honour's sake, have one bout with you; he cannot by the duello avoid it: but he has promised me, as he is a gentleman and a soldier, he will not hurt you. Come on; to 't.

Sir And. Pray God, he keep his oath! [*Draws.*]

Vio. I do assure you, 'tis against my will.

[*Draws.*]

Enter Antonio.

Ant. Put up your sword. If this young gentleman
Have done offence, I take the fault on me:
If you offend him, I for him defy you. [*Draws.*]

Sir To. You, sir! why, what are you?

Ant. One, sir, that for his love dares yet do more
Than you have heard him brag to you he will.

Sir To. Nay, if you be an undertaker, I am for you. [*Draws.*]

Enter Officers.

Fab. O, good sir Toby, hold! here come the officers.

Sir To. I'll be with you anon.

Vio. [*To Sir Andrew.*] Pray, sir, put your sword up, if you please.

Sir And. Marry, will I, sir; and, for that I promised you, I'll be as good as my word. He will bear you easily and reins well.

First Off. This is the man; do thy office.

341 the duello: *the laws of dueling*
353 undertaker: *officious meddler*
357 anon: *immediately*

Sec. Off. Antonio, I arrest thee at the suit
Of Count Orsino.
Ant. You do mistake me, sir.
First Off. No, sir, no jot: I know your favour well,
Though now you have no sea-cap on your head.
Take him away: he knows I know him well.
Ant. I must obey.—[*To Viola.*] This comes with seeking you:
But there's no remedy: I shall answer it.
What will you do, now my necessity
Makes me to ask you for my purse? It grieves me
Much more for what I cannot do for you
Than what befalls myself. You stand amaz'd:
But be of comfort.
Sec. Off. Come, sir, away.
Ant. I must entreat of you some of that money.
Vio. What money, sir?
For the fair kindness you have show'd me here,
And part, being prompted by your present trouble,
Out of my lean and low ability
I'll lend you something: my having is not much:
I'll make division of my present with you.
Hold, there's half my coffer.
Ant. Will you deny me now?
Is 't possible that my deserts to you
Can lack persuasion? Do not tempt my misery,
Lest that it make me so unsound a man
As to upbraid you with those kindnesses
That I have done for you.
Vio. I know of none;
Nor know I you by voice or any feature.
I hate ingratitude more in a man

379 part: *partly*
382 present: *i.e., present property*
385 lack persuasion: *fail to move*
381 having: *wealth*
386 unsound a man: *unmanly*

Than lying, vainness, babbling drunkenness,
Or any taint of vice whose strong corruption
Inhabits our frail blood.
Ant. O heavens themselves!
Sec. Off. Come, sir: I pray you, go.
Ant. Let me speak a little. This youth that you see here
I snatch'd one-half out of the jaws of death,
Reliev'd him with such sanctity of love,
And to his image, which methought did promise
Most venerable worth, did I devotion.
First Off. What's that to us? The time goes by: away!
Ant. But O! how vile an idol proves this god.
Thou hast, Sebastian, done good feature shame.
In nature there's no blemish but the mind;
None can be call'd deform'd but the unkind:
Virtue is beauty, but the beauteous evil
Are empty trunks o'erflourish'd by the devil.
First Off. The man grows mad: away with him! Come, come, sir.
Ant. Lead me on.
Exit [*with Officers*].
Vio. Methinks his words do from such passion fly,
That he believes himself; so do not I.
Prove true, imagination, O, prove true,
That I, dear brother, be now ta'en for you!
Sir To. Come hither, knight; come hither, Fabian: we'll whisper o'er a couplet or two of most sage saws.
Vio. He nam'd Sebastian: I my brother know

399 venerable: *worthy of veneration*
402 feature: *external appearance*
404 unkind: *unnatural*
406 o'erflourish'd: *adorned with superficial carving*
410 so do not I: *but I do not share his belief*
414 couplet; *cf. n.*
415 saws: *sayings*

Yet living in my glass; even such and so
In favour was my brother; and he went
Still in this fashion, colour, ornament,
For him I imitate. O! if it prove,
Tempests are kind, and salt waves fresh in love!
[*Exit.*]

Sir To. A very dishonest paltry boy, and more a coward than a hare. His dishonesty appears in leaving his friend here in necessity, and denying him; and for his cowardship, ask Fabian.

Fab. A coward, a most devout coward, religious in it.

Sir And. 'Slid, I'll after him again and beat him.

Sir To. Do; cuff him soundly, but never draw thy sword.

Sir And. An I do not.— [*Exit.*]

Fab. Come, let's see the event.

Sir To. I dare lay any money 'twill be nothing yet. *Exit* [*with Fabian*].

ACT FOURTH

Scene One

[*The Street adjoining Olivia's House*]

Enter Sebastian and Clown.

Clo. Will you make me believe that I am not sent for you?

Seb. Go to, go to; thou art a foolish fellow: Let me be clear of thee.

417 Yet . . . glass: *mirrored to the life in my person*
428 'Slid: *by God's eyelid*
433 event: *outcome*

Clo. Well held out, i' faith! No, I do not know you; nor I am not sent to you by my lady to bid you come speak with her; nor your name is not Master Cesario; nor this is not my nose neither. Nothing that is so is so.

Seb. I prithee, vent thy folly somewhere else: Thou know'st not me.

Clo. Vent my folly! He has heard that word of some great man, and now applies it to a fool. Vent my folly! I am afraid this great lubber, the world, will prove a cockney. I prithee now, ungird thy strangeness and tell me what I shall vent to my lady. Shall I vent to her that thou art coming?

Seb. I prithee, foolish Greek, depart from me. There's money for thee: if you tarry longer I shall give worse payment.

Clo. By my troth, thou hast an open hand. These wise men that give fools money get themselves a good report after fourteen years' purchase.

Enter Andrew, [*followed by*] *Toby and Fabian.*

Sir And. Now, sir, have I met you again? there's for you. [*Striking Sebastian.*]

Seb. Why, there's for thee, and there, and there, and there! [*Beating Sir Andrew.*] Are all the people mad?

Sir To. Hold, sir, or I'll throw your dagger o'er the house.

Clo. This will I tell my lady straight. I would not be in some of your coats for twopence. [*Exit.*]

10 vent: *utter, display*
16 ungird: *relax*
24 fourteen years' purchase: *at a high price; cf. n.*
14, 15 I . . . cockney; *cf. n.*
19 Greek: *jester; cf. n.*

Sir To. [*Holding Sebastian.*] Come on, sir: hold.

Sir And. Nay, let him alone; I'll go another way to work with him: I'll have an action of battery against him if there be any law in Illyria. Though I struck him first, yet it's no matter for that.

Seb. Let go thy hand.

Sir To. Come, sir, I will not let you go. Come, my young soldier, put up your iron: you are well fleshed; come on.

Seb. I will be free from thee. [*Disengaging himself.*] What wouldst thou now?
If thou dar'st tempt me further, draw thy sword.

Sir To. What, what! Nay then, I must have an ounce or two of this malapert blood from you. [*Draws.*]

Enter Olivia.

Oli. Hold, Toby! on thy life I charge thee, hold!

Sir To. Madam!

Oli. Will it be ever thus? Ungracious wretch!
Fit for the mountains and the barbarous caves,
Where manners ne'er were preach'd. Out of my sight!
Be not offended, dear Cesario.
Rudesby, be gone!

[*Exeunt Sir Toby, Sir Andrew, and Fabian.*]

I prithee, gentle friend,
Let thy fair wisdom, not thy passion, sway
In this uncivil and unjust extent
Against thy peace. Go with me to my house,
And hear thou there how many fruitless pranks

44 fleshed: *i.e., you have tasted blood enough*
55 Rudesby: *rude fellow*
57 extent: *violence*

This ruffian hath botch'd up, that thou thereby
Mayst smile at this. Thou shalt not choose but go:
Do not deny. Beshrew his soul for me,
He started one poor heart of mine in thee.

Seb. What relish is in this? how runs the stream?
Or I am mad, or else this is a dream:
Let fancy still my sense in Lethe steep;
If it be thus to dream, still let me sleep!

Oli. Nay; come, I prithee. Would thou'dst be rul'd by me!

Seb. Madam, I will.

Oli. O! say so, and so be!

Exeunt.

Scene Two

[*A Room in Olivia's House*]

Enter Maria and Clown.

Mar. Nay, I prithee, put on this gown and this beard; make him believe thou art Sir Topas the curate: do it quickly; I'll call Sir Toby the whilst. [*Exit.*]

Clo. Well, I'll put it on and I will dissemble myself in 't: and I would I were the first that ever dissembled in such a gown. I am not tall enough to become the function well, nor lean enough to be thought a good student; but to be said an honest man and a good housekeeper goes as fairly as to say a careful man and a great scholar. The competitors enter.

60 botch'd up: *patched up clumsily*
62 deny: *refuse*
64 What . . . this: *Of what does this savor?*
65 Or: *either*
66 Lethe: *river of oblivion*
2 Sir: *title applied to priests and curates (cf. III. iv. 301)*
5 dissemble: *disguise*
7 tall: *robust*
12 competitors: *confederates*

Enter Toby [*and Maria*].

Sir To. God bless thee, Master parson.

Clo. Bonos dies, Sir Toby: for, as the old hermit of Prague, that never saw pen and ink, very wittily said to a niece of King Gorboduc, 16 'That, that is, is'; so I, being Master parson, am Master parson; for, what is 'that' but 'that,' and 'is' but 'is'?

Sir To. To him, Sir Topas. 20

Clo. What ho! I say. Peace in this prison!

Sir To. The knave counterfeits well; a good knave.

Mal. [*Within.*] Who calls there? 24

Clo. Sir Topas, the curate, who comes to visit Malvolio the lunatic.

Mal. Sir Topas, Sir Topas, good Sir Topas, go to my lady. 28

Clo. Out, hyperbolical fiend! how vexest thou this man! Talkest thou nothing but of ladies?

Sir To. Well said, Master Parson.

Mal. [*Within.*] Sir Topas, never was man 32 thus wronged. Good Sir Topas, do not think I am mad: they have laid me here in hideous darkness.

Clo. Fie, thou dishonest Satan! I call thee by 36 the most modest terms; for I am one of those gentle ones that will use the devil himself with courtesy. Sayst thou that house is dark?

Mal. As hell, Sir Topas. 40

Clo. Why, it hath bay-windows transparent as barricadoes, and the clerestories toward the

14 Bonos dies: *good day* 16 Gorboduc; *cf. n.*
29 hyperbolical: *diabolical*
42 barricadoes: *barricades* clerestories: *upper lights in churches*

south-north are as lustrous as ebony; and yet complainest thou of obstruction?

Mal. I am not mad, Sir Topas. I say to you, this house is dark.

Clo. Madman, thou errest: I say, there is no darkness but ignorance, in which thou art more puzzled than the Egyptians in their fog.

Mal. I say this house is as dark as igno rance, though ignorance were as dark as hell; and I say there was never man thus abused. I am no more mad than you are: make the trial of it in any constant question.

Clo. What is the opinion of Pythagoras concerning wild fowl?

Mal. That the soul of our grandam might haply inhabit a bird.

Clo. What thinkest thou of his opinion?

Mal. I think nobly of the soul, and no way approve his opinion.

Clo. Fare thee well: remain thou still in darkness: thou shalt hold the opinion of Pythagoras ere I will allow of thy wits, and fear to kill a woodcock, lest thou dispossess the soul of thy grandam. Fare thee well.

Mal. Sir Topas! Sir Topas!

Sir To. My most exquisite Sir Topas!

Clo. Nay, I am for all waters.

Mar. Thou mightst have done this without thy beard and gown: he sees thee not.

Sir To. To him in thine own voice, and bring me word how thou findest him: I would we were well rid of this knavery. If he may be con-

49 Egyptians . . . fog; *cf. Exodus 10. 21*
54 constant: *consistent, logical*
69 I . . . waters: *I can turn my hand to anything*

veniently delivered, I would he were; for I am now so far in offence with my niece that I cannot pursue with any safety this sport to the upshot. Come by and by to my chamber.

Exit [*with Maria*].

Clo. 'Hey Robin, jolly Robin,
Tell me how thy lady does.'

Mal. Fool!

Clo. 'My lady is unkind, perdy!'

Mal. Fool!

Clo. 'Alas, why is she so?'

Mal. Fool, I say!

Clo. 'She loves another.'
Who calls, ha?

Mal. Good fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, ink, and paper. As I am a gentleman, I will live to be thankful to thee for 't.

Clo. Master Malvolio!

Mal. Ay, good fool.

Clo. Alas, sir, how fell you beside your five wits?

Mal. Fool, there was never man so notoriously abused: I am as well in my wits, fool, as thou art.

Clo. But as well? then you are mad indeed, if you be no better in your wits than a fool.

Mal. They have here propertied me; keep me in darkness, send ministers to me, asses! and do all they can to face me out of my wits.

77 upshot: *decisive shot (in archery)*
79 Hey Robin: *an old ballad, to be found in Percy's 'Reliques'*
82 perdy: *corruption of 'par Dieu'*
94 beside: *out of* five wits: *common wit, imagination, fantasy, estimation, and memory* 96 notoriously: *egregiously*
101 propertied; *cf. n.*

Clo. Advise you what you say: the minister is here. Malvolio, Malvolio, thy wits the heavens restore! endeavour thyself to sleep, and leave thy vain bibble-babble.

Mal. Sir Topas!

Clo. Maintain no words with him, good fellow.—Who, I, sir? not I, sir. God be wi' you, good Sir Topas. Marry, amen. I will, sir, I will.

Mal. Fool, fool, fool, I say!

Clo. Alas, sir, be patient. What say you, sir? I am shent for speaking to you.

Mal. Good fool, help me to some light and some paper: I tell thee I am as well in my wits as any man in Illyria.

Clo. Well-a-day, that you were, sir!

Mal. By this hand, I am. Good fool, some ink, paper, and light; and convey what I will set down to my lady: it shall advantage thee more than ever the bearing of letter did.

Clo. I will help you to 't. But tell me true, are you not mad indeed? or do you but counterfeit?

Mal. Believe me, I am not: I tell thee true.

Clo. Nay, I'll ne'er believe a madman till I see his brains. I will fetch you light and paper and ink.

Mal. Fool, I'll requite it in the highest degree: I prithee, be gone.

104 Advise: *take care*
105-107 Malvolio . . . bibble-babble; *cf. n.*
106 endeavour thyself: *try*
107 bibble-babble: *idle chatter*
115 shent: *chidden*
119 Well-a-day: *alas!*

Clo. 'I am gone, sir,
And anon, sir,
I'll be with you again
In a trice,
Like to the old Vice,
Your need to sustain;
Who with dagger of lath,
In his rage and his wrath,
Cries, Ah, ah! to the devil:
Like a mad lad,
Pare thy nails, dad;
Adieu, goodman devil.' *Exit.*

Scene Three

[*Olivia's Garden*]

Enter Sebastian.

Seb. This is the air; that is the glorious sun;
This pearl she gave me, I do feel 't and see 't;
And though 'tis wonder that enwraps me thus,
Yet 'tis not madness. Where's Antonio then?
I could not find him at the Elephant;
Yet there he was, and there I found this credit,
That he did range the town to seek me out.
His counsel now might do me golden service;
For though my soul disputes well with my sense
That this may be some error, but no madness,
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,
That I am ready to distrust mine eyes,

138 Vice: *buffoon of the morality plays*
145 goodman: *neighbor* 6 was: *had been* credit: *report*
12 instance: *example* discourse: *reasoning*

And wrangle with my reason that persuades me
To any other trust but that I am mad
Or else the lady's mad: yet, if 'twere so,
She could not sway her house, command her followers,
Take and give back affairs and their dispatch
With such a smooth, discreet, and stable bearing
As I perceive she does. There's something in 't
That is deceivable. But here the lady comes.

Enter Olivia and Priest.

Oli. Blame not this haste of mine. If you mean well,
Now go with me and with this holy man
Into the chantry by; there, before him,
And underneath that consecrated roof,
Plight me the full assurance of your faith;
That my most jealous and too doubtful soul
May live at peace. He shall conceal it
Whiles you are willing it shall come to note,
What time we will our celebration keep
According to my birth. What do you say?

Seb. I'll follow this good man, and go with you;
And, having sworn truth, ever will be true.

Oli. Then lead the way, good father; and heavens so shine
That they may fairly note this act of mine! *Exeunt.*

Finis, Actus Quartus

18 Take . . . dispatch: *take affairs in hand and dispatch them*
19 stable: *steady*
21 deceivable: *deceptive*
24 chantry: *chapel* by: *near by*
29 Whiles: *until*
30 What: *at which* celebration: *marriage ceremony*

ACT FIFTH

Scene One

[*The Street before Olivia's House*]

Enter Clown and Fabian.

Fab. Now, as thou lovest me, let me see his letter.

Clo. Good Master Fabian, grant me another request.

Fab. Anything.

Clo. Do not desire to see this letter.

Fab. This is to give a dog, and in recompense desire my dog again.

Enter Duke, Viola, Curio, and Lords.

Duke. Belong you to the Lady Olivia, friends?

Clo. Ay, sir; we are some of her trappings.

Duke. I know thee well: how dost thou, my good fellow?

Clo. Truly, sir, the better for my foes and the worse for my friends.

Duke. Just the contrary; the better for thy friends.

Clo. No, sir, the worse.

Duke. How can that be?

Clo. Marry, sir, they praise me and make an ass of me; now my foes tell me plainly I am an ass: so that by my foes, sir, I profit in the knowledge of myself, and by my friends I am abused: so that, conclusions to be as kisses, if your four negatives make your two affirmatives, why then,

23 conclusions . . . kisses; *cf. n.*

the worse for my friends and the better for my foes.

Duke. Why, this is excellent.

Clo. By my troth, sir, no; though it please you to be one of my friends.

Duke. Thou shalt not be the worse for me: there's gold.

Clo. But that it would be double-dealing, sir, I would you could make it another.

Duke. O, you give me ill counsel.

Clo. Put your grace in your pocket, sir, for this once, and let your flesh and blood obey it.

Duke. Well, I will be so much a sinner to be a double-dealer: there's another.

Clo. Primo, secundo, tertio, is a good play; and the old saying is, 'the third pays for all': the *triplex,* sir, is a good tripping measure; or the bells of Saint Bennet, sir, may put you in mind; one, two, three.

Duke. You can fool no more money out of me at this throw: if you will let your lady know I am here to speak with her, and bring her along with you, it may awake my bounty further.

Clo. Marry, sir, lullaby to your bounty till I come again. I go, sir; but I would not have you to think that my desire of having is the sin of covetousness; but as you say, sir, let your bounty take a nap. I will awake it anon. *Exit.*

Enter Antonio and Officers.

Vio. Here comes the man, sir, that did rescue me.

Duke. That face of his I do remember well;

35 grace: *virtue*
42 Saint Bennet; *cf. n.*
45 throw: *cast (of the dice)*

Yet when I saw it last, it was besmear'd
As black as Vulcan in the smoke of war.
A bawbling vessel was he captain of,
For shallow draught and bulk unprizable;
With which such scathful grapple did he make
With the most noble bottom of our fleet,
That very envy and the tongue of loss
Cried fame and honour on him. What's the matter?
First Off. Orsino, this is that Antonio
That took the Phœnix and her fraught from Candy;
And this is he that did the Tiger board,
When your young nephew Titus lost his leg.
Here in the streets, desperate of shame and state,
In private brabble did we apprehend him.
Vio. He did me kindness, sir, drew on my side;
But in conclusion put strange speech upon me:
I know not what 'twas but distraction.
Duke. Notable pirate! thou salt-water thief!
What foolish boldness brought thee to their mercies
Whom thou, in terms so bloody and so dear,
Hast made thine enemies?
Ant. Orsino, noble sir,
Be pleas'd that I shake off these names you give me:
Antonio never yet was thief or pirate,
Though I confess, on base and ground enough,
Orsino's enemy. A witchcraft drew me hither:
That most ingrateful boy there by your side,
From the rude sea's enrag'd and foamy mouth
Did I redeem; a wrack past hope he was:
His life I gave him, and did thereto add

58 bawbling: *insignificant* 59 unprizable: *valueless*
60 scathful: *harmful* 61 bottom: *vessel*
62 tongue of loss: *voice of those who had lost*
65 fraught: *freight* from Candy: *on her voyage from Candia (now Crete)* 68 desperate: *reckless*
69 brabble: *brawl* 72 distraction: *madness*
75 dear: *grievous* 79 base: *reason* 83 wrack: *wreck*

My love, without retention or restraint,
All his in dedication; for his sake
Did I expose myself, pure for his love,
Into the danger of this adverse town;
Drew to defend him when he was beset:
Where being apprehended, his false cunning,
Not meaning to partake with me in danger,
Taught him to face me out of his acquaintance,
And grew a twenty years removed thing
While one would wink, denied me mine own purse,
Which I had recommended to his use
Not half an hour before.

Vio. How can this be?

Duke. When came he to this town?

Ant. To-day, my lord; and for three months before,—

No interim, not a minute's vacancy,—
Both day and night did we keep company.

Enter Olivia and Attendants.

Duke. Here comes the countess: now heaven walks on earth!
But for thee, fellow, fellow, thy words are madness:
Three months this youth hath tended upon me;
But more of that anon. Take him aside.

Oli. What would my lord, but that he may not have,
Wherein Olivia may seem serviceable?
Cesario, you do not keep promise with me.

Vio. Madam!

Duke. Gracious Olivia,—

Oli. What do you say, Cesario? Good my lord,—

Vio. My lord would speak; my duty hushes me.

85 retention: *reserve*
87 pure: *purely*
86 dedication: *devotedness*
88 adverse: *hostile*

Oli. If it be aught to the old tune, my lord,
It is as fat and fulsome to mine ear
As howling after music.
Duke. Still so cruel?
Oli. Still so constant, lord.
Duke. What, to perverseness? you uncivil lady,
To whose ingrate and unauspicious altars
My soul the faithfull'st offerings hath breath'd out
That e'er devotion tender'd! What shall I do?
Oli. Even what it please my lord, that shall become him.
Duke. Why should I not, had I the heart to do it,
Like to the Egyptian thief at point of death,
Kill what I love? a savage jealousy
That sometimes savours nobly. But hear me this:
Since you to non-regardance cast my faith,
And that I partly know the instrument
That screws me from my true place in your favour,
Live you, the marble-breasted tyrant still;
But this your minion, whom I know you love,
And whom, by heaven I swear, I tender dearly,
Him will I tear out of that cruel eye,
Where he sits crowned in his master's spite.
Come, boy, with me; my thoughts are ripe in mischief;
I'll sacrifice the lamb that I do love,
To spite a raven's heart within a dove. [*Going.*]
Vio. And I, most jocund, apt, and willingly,
To do you rest, a thousand deaths would die.
[*Following.*]
Oli. Where goes Cesario?
Vio. After him I love
More than I love these eyes, more than my life,

113 fat: *distasteful*
122 Egyptian thief; *cf. n.*
129 minion: *favorite*
137 do you rest: *give you ease*
117 ingrate: *ungrateful*
125 non-regardance: *disregard*
130 tender: *cherish*

More, by all mores, than e'er I shall love wife.
If I do feign, you witnesses above
Punish my life for tainting of my love!
Oli. Ah me, detested! how am I beguil'd!
Vio. Who does beguile you? who does do you wrong?
Oli. Hast thou forgot thyself? Is it so long?
Call forth the holy father. [*Exit an Attendant.*]
Duke. [*To Viola.*] Come away.
Oli. Whither, my lord? Cesario, husband, stay.
Duke. Husband?
Oli. Ay, husband; can he that deny?
Duke. Her husband, sirrah?
Vio. No, my lord, not I.
Oli. Alas! it is the baseness of thy fear
That makes thee strangle thy propriety.
Fear not, Cesario; take thy fortunes up;
Be that thou know'st thou art, and then thou art
As great as that thou fear'st.

Enter Priest.

O, welcome, father!
Father, I charge thee, by thy reverence,
Here to unfold,—though lately we intended
To keep in darkness what occasion now
Reveals before 'tis ripe,—what thou dost know
Hath newly pass'd between this youth and me.
Priest. A contract of eternal bond of love,
Confirm'd by mutual joinder of your hands,
Attested by the holy close of lips,
Strengthen'd by interchangement of your rings;

142 tainting of: *bringing discredit on*
151 strangle: *suppress* propriety: *identity*
152 take . . . up: *acknowledge*
153, 154 Be . . . fear'st; *cf. n.*
159 newly: *recently*
161 joinder: *joining*
163 interchangement: *interchange*

And all the ceremony of this compact
Seal'd in my function, by my testimony:
Since when, my watch hath told me, toward my grave
I have travell'd but two hours.

Duke. O, thou dissembling cub! what wilt thou be
When time hath sow'd a grizzle on thy case?
Or will not else thy craft so quickly grow
That thine own trip shall be thine overthrow?
Farewell, and take her; but direct thy feet
Where thou and I henceforth may never meet.

Vio. My lord, I do protest,—

Oli. O! do not swear:
Hold little faith, though thou hast too much fear.

Enter Sir Andrew.

Sir And. For the love of God, a surgeon! send one presently to Sir Toby.

Oli. What's the matter?

Sir And. He has broke my head across, and has given Sir Toby a bloody coxcomb too. For the love of God, your help! I had rather than forty pound I were at home.

Oli. Who has done this, Sir Andrew?

Sir And. The count's gentleman, one Cesario: we took him for a coward, but he's the very devil incardinate.

Duke. My gentleman, Cesario?

Sir And. Od's lifelings! here he is. You broke my head for nothing! and that that I did, I was set on to do 't by Sir Toby.

165 function: *i.e., in the discharge of my office as chaplain*
169 grizzle: *grey beard* case: *skin*
171 trip: *wrestler's trick to throw his rival*
175 little: *a little*
180 coxcomb: *head*
186 incardinate: *i.e., incarnate*
188 Od's lifelings: *Gad! (God's life)*

Vio. Why do you speak to me? I never hurt you:
You drew your sword upon me without cause;
But I bespake you fair, and hurt you not.

Sir And. If a bloody coxcomb be a hurt, you have hurt me: I think you set nothing by a bloody coxcomb.

Enter Toby and Clown.

Here comes Sir Toby halting;
you shall hear more: but if he had not been in drink he would have tickled you othergates than he did.

Duke. How now, gentleman! how is 't with you?

Sir To. That's all one:—has hurt me, and there's the end on 't. Sot, didst see Dick surgeon, sot?

Clo. O! he's drunk, Sir Toby, an hour agone: his eyes were set at eight i' the morning.

Sir To. Then he's a rogue, and a passy-measures pavin. I hate a drunken rogue.

Oli. Away with him! Who hath made this havoc with them?

Sir And. I'll help you, Sir Toby, because we'll be dressed together.

Sir To. Will you help? an ass-head and a coxcomb and a knave, a thin-faced knave, a gull!

Oli. Get him to bed, and let his hurt be look'd to. [*Exeunt Clown, Fabian, Sir Toby, and Sir Andrew.*]

193 bespake you fair: *spoke kindly to you*
197 halting: *limping*
199 othergates: *otherwise*
206 agone: *ago*
207 set: *glassy from drink*
208, 209 passy-measures pavin: *a grave, stately dance with eight (note l. 207) bars to each strain of music*

Enter Sebastian.

Seb. I am sorry, madam, I have hurt your kinsman;
But, had it been the brother of my blood.
I must have done no less with wit and safety.
You throw a strange regard upon me, and by that
I do perceive it hath offended you:
Pardon me, sweet one, even for the vows
We made each other but so late ago.

Duke. One face, one voice, one habit, and two persons;
A natural perspective, that is, and is not!

Seb. Antonio! O my dear Antonio!
How have the hours rack'd and tortur'd me
Since I have lost thee!

Ant. Sebastian are you?

Seb. Fear'st thou that, Antonio?

Ant. How have you made division of yourself?
An apple cleft in two is not more twin
Than these two creatures. Which is Sebastian?

Oli. Most wonderful!

Seb. Do I stand there? I never had a brother;
Nor can there be that deity in my nature,
Of here and everywhere. I had a sister,
Whom the blind waves and surges have devour'd.
Of charity, what kin are you to me?
What countryman? what name? what parentage?

Vio. Of Messaline: Sebastian was my father;
Such a Sebastian was my brother too,
So went he suited to his watery tomb.
If spirits can assume both form and suit,
You come to fright us.

221 wit and safety: *wise regard for safety*
222 strange: *estranged* regard: *look*
227 perspective: *deception* (*literally, instrument producing optical illusions*)
237, 238 Nor . . . everywhere; *cf. n.*
240 Of: *for the sake of*
244 suited: *dressed*

Seb. A spirit I am indeed;
But am in that dimension grossly clad
Which from the womb I did participate.
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek,
And say, 'Thrice welcome, drowned Viola!'
Vio. My father had a mole upon his brow.
Seb. And so had mine.
Vio. And died that day when Viola from her birth
Had number'd thirteen years.
Seb. O! that record is lively in my soul.
He finished indeed his mortal act
That day that made my sister thirteen years.
Vio. If nothing lets to make us happy both
But this my masculine usurp'd attire,
Do not embrace me till each circumstance
Of place, time, fortune, do cohere and jump
That I am Viola: which to confirm,
I'll bring you to a captain in this town,
Where lie my maiden weeds: by whose gentle help
I was preserv'd to serve this noble count.
All the occurrence of my fortune since
Hath been between this lady and this lord.
Seb. [*To Olivia.*] So comes it, lady, you have been mistook:
But nature to her bias drew in that.
You would have been contracted to a maid;
Nor are you therein, by my life, deceiv'd,
You are betroth'd both to a maid and man.
Duke. Be not amaz'd; right noble is his blood.
If this be so, as yet the glass seems true,

247 dimension: *bodily shape* 248 participate: *possess as others do*
249 goes even: *agrees* 256 record: *memory*
259 lets: *hinders* 262 jump: *agree*
265 weeds: *garments* 267 All the occurrence: *the whole course*
270 bias: *weighted side of a bowl; cf. n.* 275 glass; *cf. n.*

I shall have share in this most happy wrack.
[*To Viola.*] Boy, thou hast said to me a thousand times
Thou never shouldst love woman like to me.
Vio. And all those sayings will I over-swear,
And all those swearings keep as true in soul
As doth that orbed continent the fire
That severs day from night.
Duke. Give me thy hand;
And let me see thee in thy woman's weeds.
Vio. The captain that did bring me first on shore
Hath my maid's garments: he upon some action
Is now in durance at Malvolio's suit,
A gentleman and follower of my lady's.
Oli. He shall enlarge him. Fetch Malvolio hither.
And yet, alas, now I remember me,
They say, poor gentleman, he's much distract.
A most extracting frenzy of mine own
From my remembrance clearly banish'd his.

Enter Clown with a letter, and Fabian.

How does he, sirrah?

Clo. Truly, madam, he holds Belzebub at the stave's end as well as a man in his case may do. He has here writ a letter to you: I should have given it to you to-day morning; but as a madman's epistles are no gospels, so it skills not much when they are delivered.

Oli. Open it, and read it.

Clo. Look then to be well edified, when the fool delivers the madman.

279 over-swear: *swear over again* 281 orbed continent: *sun*
288 enlarge: *set at liberty*
291 extracting: *drawing every object, save one, out of memory*
294, 295 at . . . end: *i.e., at arm's length* 298 skills: *matters*
302 delivers: *utters the ideas of*

'By the Lord, madam,—'

Oli. How now! art thou mad?

Clo. No, madam, I do but read madness: an your ladyship will have it as it ought to be, you must allow *vox*.

Oli. Prithee, read i' thy right wits.

Clo. So I do, madonna; but to read his right wits is to read thus: therefore perpend, my princess, and give ear.

Oli. [*To Fabian.*] Read it you, sirrah.

Fab. 'By the Lord, madam, you wrong me, and the world shall know it: though you have put me into darkness, and given your drunken cousin rule over me, yet have I the benefit of my senses as well as your ladyship. I have your own letter that induced me to the semblance I put on; with the which I doubt not but to do myself much right, or you much shame. Think of me as you please. I leave my duty a little unthought of, and speak out of my injury.

THE MADLY-USED MALVOLIO.'

Oli. Did he write this?

Clo. Ay, madam.

Duke. This savours not much of distraction.

Oli. See him deliver'd, Fabian; bring him hither.

[*Exit Fabian.*]

My lord, so please you, these things further thought on,
To think me as well a sister as a wife,
One day shall crown the alliance on 't, so please you,
Here at my house and at my proper cost.

Duke. Madam, I am most apt to embrace your offer.

307 vox: *loud voice*
310 perpend: *attend*
327 deliver'd: *set free*
331 proper: *own*
332 apt: *ready*

[*To Viola.*] Your master quits you; and, for your service done him,
So much against the mettle of your sex,
So far beneath your soft and tender breeding;
And since you call'd me master for so long,
Here is my hand: you shall from this time be
Your master's mistress.

Oli. A sister! you are she.

Enter Malvolio [*with Fabian*].

Duke. Is this the madman?

Oli. Ay, my lord, this same.
How now, Malvolio!

Mal. Madam, you have done me wrong,
Notorious wrong.

Oli. Have I, Malvolio? no.

Mal. Lady, you have. Pray you peruse that letter.
You must not now deny it is your hand:
Write from it, if you can, in hand or phrase,
Or say 'tis not your seal nor your invention:
You can say none of this. Well, grant it then,
And tell me, in the modesty of honour,
Why you have given me such clear lights of favour,
Bade me come smiling and cross-garter'd to you,
To put on yellow stockings, and to frown
Upon Sir Toby and the lighter people;
And, acting this in an obedient hope,
Why have you suffer'd me to be imprison'd,
Kept in a dark house, visited by the priest,
And made the most notorious geck and gull
That e'er invention play'd on? tell me why.

333 quits: *releases*
334 mettle: *temperament*
344 from it: *differently*
351 lighter: *inferior in position*
355 geck: *dupe*
356 invention: *plotting*

Oli. Alas! Malvolio, this is not my writing,
Though, I confess, much like the character;
But, out of question, 'tis Maria's hand:
And now I do bethink me, it was she
First told me thou wast mad; then cam'st in smiling,
And in such forms which here were presuppos'd
Upon thee in the letter. Prithee, be content:
This practice hath most shrewdly pass'd upon thee;
But when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.

Fab. Good madam, hear me speak,
And let no quarrel nor no brawl to come
Taint the condition of this present hour,
Which I have wonder'd at. In hope it shall not,
Most freely I confess, myself and Toby
Set this device against Malvolio here,
Upon some stubborn and uncourteous parts
We had conceiv'd against him. Maria writ
The letter at Sir Toby's great importance;
In recompense whereof he hath married her.
How with a sportful malice it was follow'd,
May rather pluck on laughter than revenge,
If that the injuries be justly weigh'd
That have on both sides past.

Oli. Alas, poor fool, how have they baffled thee!

Clo. Why, 'some are born great, some achieve greatness, and some have greatness thrown upon them.' I was one, sir, in this interlude; one Sir Topas, sir; but that's all one. 'By the Lord,

361 cam'st: *thou camest*
362 presuppos'd: *suggested*
364 practice: *trick*
373 Upon: *in consequence of*
374 conceiv'd: *taken to heart*
375 importance: *importunity*
378 pluck on: *excite*
381 baffled: *treated contemptuously*

fool, I am not mad.' But do you remember?
'Madam, why laugh you at such a barren rascal?
an you smile not, he's gagged': and thus the
whirligig of time brings in his revenges.
Mal. I'll be reveng'd on the whole pack of you.
[*Exit.*]

Oli. He hath been most notoriously abus'd.
Duke. Pursue him, and entreat him to a peace;—
He hath not told us of the captain yet:
When that is known and golden time convents,
A solemn combination shall be made
Of our dear souls. Meantime, sweet sister,
We will not part from hence. Cesario, come;
For so you shall be, while you are a man;
But when in other habits you are seen,
Orsino's mistress, and his fancy's queen.
Exeunt [*all except Clown*].

Clown sings.

'When that I was and a little tiny boy,
With hey, ho, the wind and the rain;
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain;
'Gainst knaves and thieves men shut their gates,
For the rain it raineth every day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain;
By swaggering could I never thrive,
For the rain it raineth every day.

394 convents: *is convenient*
401 and: *used redundantly as in old ballads*

But when I came unto my beds,
With hey, ho, the wind and the rain;
With toss-pots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain;
But that's all one, our play is done,
And we'll strive to please you every day.'

FINIS

I. ii. 40-42. *And might not be deliver'd to the world . . . What my estate is.* Might not have my real identity divulged till I had made it opportune to do so.

I. ii. 60. *eunuch . . . mute.* Well-known functionaries in oriental courts. Viola, however, changes her mind and assumes the character of a page.

I. iii. 28. *viol-de-gamboys.* Sir Toby's perversion of viol da gamba, an instrument like a violoncello.

I. iii. 31. *natural.* A play on the meanings 'by nature' and 'like a born fool.'

I. iii. 45. *parish-top.* 'A large top was formerly kept in every village, to be whipped in frosty weather, that the peasants might be kept warm by exercise, and out of mischief, while they could not work. (Steevens.)

I. iii. 46. *Castiliano vulgo.* Probably Spanish of Sir Toby's own coinage, meaning possibly, put on a distinguished manner.

I. iii. 75, 76. *bring your hand to the buttery-bar and let it drink.* Ale was dispensed from the buttery as food from the pantry. Kenrick asserts that the first six words were 'a proverbial phrase among forward Abigails, to ask at once for a kiss and a present.' A dry hand (line 79) was a sign of age or infirmity. Desdemona has a moist hand because 'It yet has felt no age nor known no sorrow' (*Othello,* III. iv. 38).

I. iii. 102, 103. *Then hadst thou had an excellent head of hair.* Probably a pun on 'tongues' (line 99) and 'tongs' (curling tongs).

I. iii. 115. *The count.* Orsino, who is called duke and count indifferently in the play. Possibly the inconsistency is due to contamination of two different versions of the comedy in the Folio text.

I. iii. 127, 128. *yet I will not compare with an old man.* On consideration Sir Andrew modestly limits his profession of superiority first to those who are not his superiors in rank and then to those who are not his elders.

I. iii. 137. *Mistress Mall's picture.* Mall, or Malkin, was from the time of Chaucer and Langland a proverbial name for a common woman, whose picture no man would respect.

I. iii. 149. *born under Taurus.* Actually in almanacs, which continue the old astrological theory of medicine, the sign of Taurus governs the neck and throat. Sir Andrew and Sir Toby are therefore both wrong.

I. v. 6. *fear no colours.* A proverbial phrase, meaning to have no fear, fear the flag of no enemy. The same pun on 'colours' and 'collars' (of the hangman) occurs in *2 Hen. IV.*, V. v. 91-94.

I. v. 26. *if one break.* A play upon the word *points,* meaning the laces with metal ends that attached doublet and gaskins.

I. v. 55-57. *As there is no true cuckold, etc.* Feste is intent only on keeping up a rattling fire of nonsense to ward off Olivia's attack.

I. v. 315. *Unless the master were the man.* Unless Orsino and his servant could change places.

I. v. 329, 330. *fear . . . mind.* Fear that love at first sight ran away with my sober judgment.

II. ii. S. d. *at several doors.* The normal Elizabethan stage had two doors, right and left, with a third possible one through the curtains under the balcony. The conventional direction of modern editors, 'Enter Viola, Malvolio following,' misrepresents the manner in which Shakespeare intended the meeting to take place.

II. iii. 17. *the picture of 'we three.'* 'A common sign, in which two wooden heads are exhibited, with

this inscription under it: *"We three* loggerheads be." The spectator or reader is supposed to make the third.' (Malone.)

II. iii. 25. *Pigrogromitus, etc.* In the same vein as the reference to Quinapalus, I. v. 38. Leigh Hunt paraphrases the nonsense about the Vapians and the equinoctial of Queubus as 'some glorious torrid zone, lying beyond three o'clock in the morning.'

II. iii. 63. *draw three souls out of one weaver.* Weavers were proverbially noted for their singing, especially of psalms.

II. iii. 87. *There dwelt a man in Babylon, lady, lady!* A line from the old ballad of Susanna, alluded to by Mercutio in *Romeo and Juliet,* II. iv. 152.

II. iii. 111-122. *Farewell, dear heart, etc.* Snatches from a song included in Robert Jones's *Booke of Ayres,* 1601.

II. iii. 123. *Out o' tune.* Theobald's change of 'tune' to 'time,' to echo Malvolio's word (line 101), has been followed by many editors. Furness defends the Folio reading since Feste has interpolated an extra 'no' which breaks the original metre of the song.

II. iv. 5. *recollected terms.* 'Recollected' is variously glossed as 'studied,' 'repeated,' 'refined,' 'trivial.' Orsino seems to contrast the light, popular songs (such as Sir Toby's catches) with an old-fashioned melody.

II. iv. 52. *cypress.* Probably a coffin of cypress wood. In III. i. 134 *cypress* evidently has the meaning of thin crape, and it is here sometimes interpreted as a shroud of cypress (crape); but the 'black coffin' (line 60) seems to give the clue to the present meaning.

II. iv. 119. *Our shows are more than will.* Our love manifests itself more in external appearances than in constancy of will.

II. iv. 123. *yet I know not.* Viola bethinks her

self of the possibility that her brother may still be alive.

II. v. 44, 45. *the lady of the Strachy.* A famous *crux,* still unexplained. The lady's name may or may not have been invented by the poet. Webster's tragedy, *The Duchess of Malfi,* deals with a great Italian lady who married the steward of her household.

II. v. 47. *Jezebel.* Sir Andrew, whose knowledge both of the Bible and of womankind is limited, uses Jezebel as a general term of reproach.

II. v. 67. *play with my—.* Malvolio is probably fingering his steward's chain, but then abruptly remembers that he will have discarded this badge of his present office.

II. v. 72. *with cars.* This is the First Folio reading, but many emendations have been proposed, including Hanmer's 'by th' ears,' which has been frequently followed.

II. v. 127. *checks.* 'A term in falconry, applied to a hawk when she forsakes her proper game, and follows some other of inferior kind that crosses her in her flight.'

II. v. 169. *cross-gartered.* An ostentatious style of wearing garters crossed above and below the knee.

III. i. 24, 25. *words are very rascals since bonds disgraced them.* A man's word is not as good as his bond nowadays. Insistence on the bond has brought the mere word into disrepute.

III. i. 63. *Cressida was a beggar.* According to a development of Chaucer's story, she finally became a leper and begged by the roadside. Another allusion to this fate is found in *Henry V,* II. i. 80: 'the lazar kite of Cressid's kind.'

III. i. 132. *baited.* The reference is to the popular sport of bear-baiting. Cf. I. iii. 100.

III. i. 162. *love's night is noon.* Love seeking to conceal itself is plain as noonday.

III. ii. 29-31. *sailed into the north . . . Dutchman's beard.* This has been rather unnecessarily explained as a reference to the discovery of Northern Nova Zembla by the Dutchman Barentz in 1596.

III. ii. 50, 51. *if thou thou'st him some thrice.* The familiar second person singular might imply contempt. Sir Walter Raleigh, at his trial in 1603, was thus insulted by the Attorney General Coke: 'All that he did was at thy instigation, thou viper; for I *thou* thee, thou traitor.'

III. ii. 73, 74. *the youngest wren of nine.* Theobald has been followed by most modern editors, though after much doubt and discussion, in reading *nine* for the Folio *mine.* The wren lays nine or ten eggs at a time, and the ninth fledgling of the brood would be superlatively small.

III. ii. 88. *the new map with the augmentation of the Indies.* A new map, containing more detailed information about the East Indies than had previously been accessible, was published about 1599. The allusion is of some value in dating the play.

III. iii. 14, 15. *I can no other answer make but thanks, And thanks, and ever thanks.* Thanks, many times repeated, are the only return I can make for your benefits.

III. iv. 116. *Carry his water to the wise-woman.* I.e., let the local wise-woman diagnose his case.

III. iv. 414, 415. *a couplet or two of most sage saws.* Couplet is usually glossed 'couple,' but *couplet* seems suggested by Antonio's previous sententious couplets (lines 403-406).

IV. i. 14, 15. *I am afraid this great lubber, the world, will prove a cockney.* I am afraid that the world, stupid lout though it is, will prove affected and foppish.

IV. i. 19. *foolish Greek.* 'Merry Greek' was a proverbial name for a jester and practical joker. But it is quite possible that Sebastian used the word here seriously to describe Feste's Illyrian nationality.

IV. i. 24. *fourteen years' purchase.* The term is taken from land transactions. In Shakespeare's time the current price was twelve years' purchase; i.e., the land would be valued at twelve times the annual yield.

IV. ii. 16. *Gorboduc.* A mythical British king, whose story was dramatized in the earliest regular English tragedy (by Sackville and Norton, 1561).

IV. ii. 101. *propertied.* Perhaps an allusion to stage 'properties' which, as Collier suggests, 'when out of use, were thrust into some dark loft or lumber-room.' The words 'here' and 'in darkness' in the context support this interpretation.

IV. ii. 105-107. *Malvolio . . . bibble-babble.* The clown here impersonates Sir Topas, as he does again in the first part of his next speech.

V. i. 23. *conclusions to be as kisses.* 'As in the syllogism it takes two premises to make one conclusion, so it takes two people to make one kiss.' (Cambridge editors.) Compare the Clown's similar syllogistic joking in I. v. 51 ff.

V. i. 42. *the bells of Saint Bennet.* Though the scene is supposed to be Illyria, it is likely that Shakespeare and his auditors thought of the London church of St. Benedict, or Bene't, at Paul's Wharf (later destroyed in the great fire of 1666).

V. i. 122. *Like to the Egyptian thief.* The robber Thyamis in the Greek romance of *Theagenes and Chariclea,* of which an English translation appeared in 1587.

V. i. 153, 154. *Be that thou know'st thou art, and then thou art As great as that thou fear'st.* Assume your just dignity as my husband and you will be the equal of Orsino.

V. i. 237, 238. *Nor can there be that deity in my nature, Of here and everywhere.* Nor is it possible that my identity should reproduce itself in a Proteus-like manner, here, there, and everywhere; i.e., that doubles should spring up about me.

V. i. 270. *nature to her bias drew in that.* A figure from the popular game of bowling. Nature is compared to a 'bowl,' a round wooden ball in which a lump of lead is so placed as to draw it out of a straight course, when rolled on the ground, into an apparently erratic but really inevitable 'bias.'

V. i. 275. *glass.* The perspective glass alluded to in line 227. Orsino half believes that what he sees is not actual, but a delusion such as magicians' glasses create.

APPENDIX A

Sources of the Play

Under date of February 2, 1601-2, a London law student of the Middle Temple, John Manningham, made this entry in his *Diary:* 'At our feast wee had a play called "Twelue Night, or What you Will," much like the Commedy of Errores, or Menechmi in Plautus, but most like and neere to that in Italian called *Inganni.*' This single sentence anticipates, at least roughly, the general trend of later critical investigation of the sources of the main plot of *Twelfth Night.* Definite features of that story are certainly present alike in Latin comedy and sixteenth-century Italian drama. As Manningham suggests, Shakespeare in one of his earliest plays, *The Comedy of Errors,* had already used the theme of mistaken identity on which the *Menæchmi* of Plautus is essentially based. In several plays of Terence and Plautus, furthermore, the complications due to woman's disguise in man's dress suggest a general dramatic situation which became popular with writers of the Renaissance and was shaped to his own ends by Shakespeare in *The Two Gentlemen of Verona* and in *As You Like it.*

Manningham recognized not merely general resemblances between *Twelfth Night* and Latin comedy but a more immediate connection with Italian drama. Investigation of his reference to the play 'in Italian called *Inganni*' [The Cheats] has resulted in the discovery of two Italian comedies with that title—one, by Nicolo Secchi, acted in 1547, and printed at Florence in 1562; the other, by Curzio Gonzaga, printed at Venice in 1592. In both, the complications of the plot turn on the resemblance of a brother and sister clad in man's attire. 'The name assumed by the lady in disguise in Gonzaga's play,' says Hunter, 'is

Cesare, which will be easily admitted to have suggested the name *Cesario* in Shakespeare. Beyond this, however, the resemblance is not striking.'

Hunter, however, discovered an earlier Italian comedy, *Gl' Ingannati* [The Deceived], which seemed to him unquestionably the real Italian source of Shakespeare's plot. Acted as early as 1531, by a literary society of Siena, it was first printed at Venice in 1537. In its main outlines it resembles *Twelfth Night,* containing counterparts to the characters of Viola, Sebastian, Orsino, and Olivia. In its humorous and farcical elements have sometimes been found other foreshadowings in character and situation of Shakespeare's comedy, but many of the alleged resemblances—such as that between the pedant Piero and Malvolio—seem vague and inconclusive. The popularity of *Gl' Ingannati* is shown both by the frequency of Italian editions and by its translation into French, Spanish, and Latin. A Latin version, based apparently on a French translation rather than on the Italian original, was acted at Queens' College, Cambridge, under the title of *Lælia,* probably in 1595, possibly in 1598—at all events, but a few years before the production of *Twelfth Night.* Even Shakespeare's 'small Latin' might have sufficed to interpret some of the essential situations of the Latin text, or he might have heard general reports of the Cambridge performance. Recent positive assertion that *Lælia* is 'the undoubted immediate source of Shakespeare's *Twelfth Night*' seems, however, to lack proof equally positive.

As early as 1753, Mrs. Charlotte Lennox suggested the similarity between *Twelfth Night* and one of the stories in Bandello's collection of tales (1554). A French version by Belleforest of Bandello's story seems, in turn, to have inspired an English rendering by Barnabe Riche. Riche, by birth a 'gentleman,' by

profession a soldier, by instinct a man of letters, published in 1581 a volume entitled 'Riche, his Farewell to Militarie Profession: conteining verie pleasaunt discourses fit for a peaceable tyme. Gathered together for the onely delight of the courteous Gentlewomen bothe of England and Irelande, For whose onely pleasure thei were collected together, And unto whom they are directed and dedicated, by Barnabe Riche, Gentleman.' The second of these 'discourses' is the story of *Apolonius and Silla*. Though the names of the characters are changed, and the scene shifted from Italy to Constantinople, the plot of Riche's story is essentially that of earlier versions. On account of its coarseness, Dr. Furness rejected the usual conclusion that Shakespeare was directly indebted to *Apolonius and Silla*. But Shakespeare needs no defence if his subtle alchemy transmuted base metal into gold. The process is unquestionably reversed in Wycherley's *Plain Dealer* (1674) which debases material of the Olivia-Viola plot taken from *Twelfth Night*.

The 'Argument' of *Apolonius and Silla* is as follows: 'Apolonius Duke, havyng spent a yeres service in the warres against the Turke, returning homeward with his companie by sea, was driven by force of weather to the Ile of Cypres, where he was well received by Pontus, gouvernour of the same ile, with whom Silla, daughter to Pontus, fell so straungely in love, that after Apolonius was departed to Constantinople, Silla, with one man, followed, and commyng to Constantinople, she served Apolonius in the habite of a manne, and after many prety accidentes falling out, she was knowne to Apolonius, who, in requitall of her love, maried her.' Comparison of Riche's narrative with Shakespeare's drama reveals essential similarities and naturally many minor differences of plot. Apolonius, like Orsino, is a 'noble duke' with whom

Silla (Viola) falls hopelessly in love. But in Riche's story the actual shipwreck of the heroine occurs in the course of her love-chase after Apolonius to Constantinople and frees her from the violent importunities of the ship's captain during the voyage. In *Twelfth Night* Viola's captain is no longer persecutor but protector.

The following passage from *Apolonius and Silla*[1] recounting Silla's experiences after her shipwreck will sufficiently suggest the general relation of Riche's story to Shakespeare's main plot. 'Silla her self beying in the Caben as you have heard, tooke holde of a Chest that was the Captaines, the whiche by the onely prouidence of God brought her safe to the shore, the which when she hed recouered, not knowyng what was become of Pedro her manne, she deemed that bothe he and all the rest had been drouned, for that she saw no bodie vppon the shore but her self, wherefore, when she had a while made greate lamentations, complainyng her mishappes, she beganne in the ende to comforte herselfe with the hope, that she had to see her Apolonius, and found such meanes that she brake open the Chest that brought her to lande, wherin she found good store of coine, and sondrie sutes of apparell that were the captaines, and now to preuent a nomber of iniuries, that might bee proffered to a woman that was lefte in her case, she determined to leaue her owne apparell, and to sort her self into some of those sutes, that beyng taken for a man, she might passe through the Countrie in the better safetie, & as she changed her apparell, she thought it likewise conuenient to change her name, wherefore not readily happenyng of any other, she called her self Siluio, by the name of her owne brother, whom you haue heard spoken of before.

[1] The text follows the edition of 1581 reproduced in the first volume of W. C. Hazlitt's *Shakespeare's Library.*

'In this maner she trauailed to Constantinople, where she inquired out the Palace of the Duke Apolonius, and thinking her self now to be both fitte and able to plaie the seruing-man, she presented her self to the duke crauyng his seruice, the duke verie willyng to giue succour vnto strangers, perceiuyng him to bee a proper smogue young man, gaue hym entertainment: Silla thought her self now more then [than] satisfied for all the casualties that had happened vnto her in her iourney, that she might at her pleasure take but the vew of the Duke Apolonius, and aboue the reste of his seruauntes was verie diligent and attendaunt vppon hym, the whiche the Duke perceiuyng, beganne likewise to growe into good likyng with the diligence of his man, and therefore made hym one of his Chamber, who but Siluio then was moste neate about hym, in helpyng of hym to make hym readie in a mornyng[,] in the settyng of his ruffes, in the keepyng of his Chamber, Siluio pleased his maister so well that aboue all the reste of his seruantes aboute him, he had the greatest credite, and the Duke put him moste in trust.

'At this verie instaunt, there was remainyng in the Cittie a noble Dame a widowe, whose houseband was but lately deceased, one of the noblest men that were in the partes of Grecia, who left his Lady and wife large possessions and greate liuinges. This Ladies name was called Iulina, who besides the aboundance of her wealth, and the greatnesse of her reuenues, had likewise the soueraigntie of all the Dames of Constantinople for her beautie. To this Ladie Iulina, Apolonius became an earnest suter, and accordyng to the maner of woers, besides faire woordes, sorrowfull sighes, and piteous countenaunces, there must bee sendyng of louyng letters, Chaines, Bracelets, Brouches, Rynges, Tablets, Gemmes, Juels, and presentes I knowe not what: So my Duke, who in the

tyme that he remained in the Ile of Cypres, had no skill at all in the arte of Loue, although it were more then half proffered vnto hym, was now become a scholler in Loues Schoole, and had alreadie learned his first lesson, that is, to speak pitifully, to looke ruthfully, to promise largely, to serue diligently, and to please carefully: Now he was learnyng his seconde lesson, that is to reward liberally, to giue bountifully, to present willyngly, and to write lovyngly. Thus Apolonius was so busied in his newe studie, that I warrant you there was no man that could chalenge hym for plaiyng the truant, he followed his profession with so good a will: And who must bee the messenger to carrie the tokens and loue letters, to the Ladie Iulina, but Siluio his manne, in hym the Duke reposed his onely confidence, to goe betweene hym and his Ladie.

'Now gentilwomen, doe you thinke there coulde haue been a greater torment devised wherewith to afflicte the harte of Silla, then her self to bee made the instrumente to woorke her owne mishapp, and to plaie the Atturney in a cause, that made so muche againste her self. But Silla altogether desirous to please her maister, cared nothyng at all to offende her selfe, followed his businesse with so good a will, as if it had been in her owne preferment.

'Iulina now hauyng many tymes, taken the gaze of this yong youth Siluio, perceiuing hym to bee of suche excellente perfecte grace, was so intangeled with the often sight of this sweete temptation, that she fell into as greate a likyng with the man, as the maister was with her self: And on a tyme Siluio beyng sent from his maister, with a message to the Ladie Iulina, as he beganne very earnestly to solicet in his maisters behalfe, Iulina interruptyng hym in his tale, saied: Siluio it is enough that you haue saied for your maister, from henceforthe either speake for your

self, or saie nothyng at all. Silla abashed to heare these wordes, began in her minde to accuse the blindnesse of Loue, that Iulina neglectyng the good will of so noble a Duke, woulde preferre her love vnto suche a one, as Nature it self had denaied to recompence her likyng.'

Investigation of the sources of *Twelfth Night* has included the examination of various other works such as the eighth novel of the fifth decade of Cinthio's *Hecatommithi* (1565), Montemayor's *Diana Enamorada,* of which an English version appeared in 1598, Sidney's *Arcadia* (1590), and a comedy called *Tugend- und Liebesstreit,* presented in 1608 by a company of English actors in Austria and conceivably a German version of a lost English play based on *Apolonius and Silla.* Detailed analysis of such possible source-material of *Twelfth Night* concerns chiefly the specialist. The general reader will doubtless be content with the conjecture that Shakespeare knew more than a single version of a story popular in Italian comedy and tale, reproduced in various Continental translations, and known in England through its Latin dramatization at Cambridge and its English narrative rendering by Riche.

Apart from the romantic main plot, the characters and scenes of *Twelfth Night* are original with Shakespeare. The humors of Malvolio, Sir Toby, and Sir Andrew, the 'very gracious fooling' of Feste, and the arch-conspiracy of the 'little villain' Maria are alike Shakespeare's inventions. But though, like Fabian, the reader 'will not give his part of this sport for a pension of thousands to be paid from the Sophy,' he may perhaps question whether in reality Shakespeare's creative genius is more clearly shown in the subplot of his own invention than in the main plot which he borrowed to transform.

APPENDIX B

The History of the Play

The earliest definite account of the performance of *Twelfth Night* is given, under date of February 2, 1601-2, in the diary of John Manningham, of the Middle Temple, London:

'At our feast wee had a play called "Twelue Night, or What you Will," much like the Commedy of Errores, or Menechmi in Plautus, but most like and neere to that in Italian called *Inganni.* A good practise in it to make the Steward beleeve his lady widowe was in love with him, by counterfeyting a letter as from his Lady in generall termes, telling him what shee liked best in him, and prescribing his gesture in smiling, his apparaile, etc., and then when he came to practise making him beleeue they tooke him to be mad.'

The reference to Olivia as a 'widowe' may be due to Manningham's faulty recollection of the exact cause of her mourning or to possible variations in Shakespeare's original text from that later established in the Folio of 1623. This latter theory may perhaps gain color from the fact that, in Riche's *Apolonius and Silla,* Julina (Olivia) is represented as in mourning for her deceased husband.

Twelfth Night is not among the plays of Shakespeare listed by Meres in 1598. Manningham's explicit account of the plot points to the probable novelty of the comedy when it was chosen for production at the Middle Temple, though it by no means establishes that performance as actually the earliest. It has been conjectured that Shakespeare himself may have played the part either of Malvolio or of Orsino at the Middle Temple festival. Manning-

ham's recognition of the importance of the rôle of Malvolio is supported by other early evidence. Sir Henry Herbert records that on Candlemas Day (February 2), 1623, 'Malvolio was acted at Court by the King's Servants.' The title *Twelfe Night* in the copy of the Second Folio owned by Charles I was altered to *Malvolio*. In the *Commendatory verses* which Leonard Digges prefixed to the 1640 edition of Shakespeare's poems are these lines:

> 'The Cockpit Galleries, Boxes, all are full
> To hear *Maluoglio* that crosse garter'd Gull.'

The importance of Malvolio as a stage-character is thus a long established tradition. The popularity of *Twelfth Night* at court as well as with the general public is attested not merely by the reference in Herbert's Record but by a manuscript entry of the Audit Office which shows that John Hemminge, later one of two editors of the First Folio, presented the comedy before James I on Easter Monday, 1618.

After the reopening of the theatres in 1660, *Twelfth Night* resumed its place on the English stage. Pepys gives three characteristic references to it in his *Diary* under dates of September 11, 1661, January 6, 1662-3, and January 20, 1668-9. On the first occasion the attraction of a 'new play' was irresistible though he 'took no pleasure at all in it' and 'went home with my mind troubled for my going thither, after my swearing to my wife that I would never go to a play without her.' His freer judgment on the second occasion held that the comedy was 'acted well, though it be but a silly play, and not related at all to the name or day.' John Downes in his *Roscius Anglicanus* (1708) says that the play 'had mighty Success by its well Performance'—with Thomas Betterton as Sir Toby, and Harris as Sir Andrew—but declares that 'it was got up on purpose

to be Acted on Twelfth Night.' The final dictum of Pepys on *Twelfth Night* as revived in 1669 was, 'one of the weakest plays that ever I saw on the stage.'

The not infrequent comment that *Twelfth Night* escaped the perversion so frequently visited on Shakespeare's plays by Restoration adapters apparently neglects Wycherley's abuse of the Viola-Olivia theme in *The Plain Dealer* (1674). Wycherley's Fidelia is a debased Viola, his Olivia a wanton who sullies her borrowed name. But despite his disfigurement of character and incident, Wycherley has not defaced his great originals beyond recognition. Early in the eighteenth century, Charles Burnaby, a playwright devoid of Wycherley's undeniable dramatic vigor and vitality, followed him in borrowing from *Twelfth Night. Love Betray'd, or the Agreeable Disappointment,* produced at Lincoln's Inn Fields Theatre in 1703, took from Shakespeare's comedy its main incidents and characters and, according to Burnaby's own preface, 'about 50 of the Lines.' He adds: 'Those that are his, I have mark'd with Inverted Commas, to distinguish 'em from mine. I endeavoured where I had occasion to introduce any of 'em, to make 'em look as little like Strangers as possible.' With equal courtesy Burnaby strove to set at ease Shakespeare's characters in the novel depths to which he made them descend. Viola and Sebastian retain their names, but the others are more happily, though but partially, shielded by new masks for old faces. A confidant for Viola and a servant for Sebastian are generously supplied, and the uneasy distinctions of rank and title are thoughtfully minimized in the poverty of dialogue common to all the characters. Apart from the actual verbal borrowings from Shakespeare's text, the consistency with which Burnaby 'transprosed' *Twelfth Night* will not be questioned seriously. Happily Burnaby's piece failed to gain the success which was

unworthily won by various similar perversions of other plays of Shakespeare.

During the eighteenth century, revivals of *Twelfth Night* became increasingly popular. In the 1741 production at Drury Lane, Charles Macklin appeared as Malvolio, Mrs. Pritchard as Viola, Woodward as Sir Andrew Aguecheek, and 'Kitty' Clive as Olivia. On April 15, 1746, Mrs. Woffington—'lovely Peggy'—acted Viola for the first time, with Macklin and Mrs. Clive in their previous rôles, and Neale replacing Woodward as Sir Andrew. At the Haymarket Theatre in 1782, Bensley was Malvolio and Palmer Sir Toby Belch. In the Drury Lane production of 1785 they retained the same parts, Dodd acted Sir Andrew, 'Dicky' Suett the Clown, and Mrs. Jordan, for the first time, Viola. Their impersonation of these parts has been fixed as a stage tradition for the readers of Charles Lamb's *Elia* essay, *On Some of the Old Actors*. Before the close of the century both John Kemble and 'Jack' Bannister played Malvolio.

Early in the nineteenth century, *Twelfth Night* shared in the popularity of John Kemble's Shakespearean revivals at Covent Garden Theatre. Although Barrymore reappeared as Orsino, the cast was essentially changed from that of Elia's fondest memories. Liston played Malvolio, Blanchard Sir Andrew, Emery Sir Toby, Fawcett the Clown, Mrs. S. Booth Viola, and Mrs. C. Kemble Olivia. Kemble's acting text transposes the first two scenes of the play and introduces, as Genest notices, 'several names which Shakespeare never dreamt of'—among them Roberto, a decided 'sea-change' for Viola's Captain. But to the adaptation and adequate presentation of *Twelfth Night* Kemble brought his customary powers of dramatic craftsmanship and a spirit of essential respect for Shakespeare's text.

This respect, unhappily, was not shared by Fred-

erick Reynolds, who, in 1820, inspired with the zeal of his previous similar attacks upon *A Midsummer Night's Dream* and *The Comedy of Errors,* brought out at Covent Garden an operatic version of *Twelfth Night.* Leigh Hunt, indeed, reviewed the performance with evident delight in the scenery and 'the lyrification of this delightful play' and an uneasy conscience at the 'pickings and stealings' from Shakespeare which he could not quite bring himself to resent properly. That task, however, was assumed by the Reverend John Genest with whole-hearted satisfaction: 'In the Devil's name, why does not Reynolds turn his own plays into Operas?—does he think them so bad, that even with such music as he has put into *Twelfth Night,* they would not prove successful?—or has he such a fatherly affection for his own offspring, that he cannot find it in his heart to mangle them?'

Since the days of John Kemble, performances of *Twelfth Night* have been too numerous to note in detail. In the season of 1850-1, it was Charles Kean's most popular success at the Princess's Theatre. In 1865 Miss Kate Terry doubled the parts of Viola and Sebastian in the attempt to solve one of the practical difficulties of stage production. The Lyceum revival of 1884 was marked by Irving's appearance as Malvolio, with Miss Ellen Terry as Viola. Among more recent productions on the English professional stage have been those of Sir J. Forbes-Robertson, Sir Herbert Tree, and the Birmingham Repertory Theatre. Outdoor performances of *Twelfth Night,* such as those of Ben Greet's company, have been frequent.

Twelfth Night was produced in the United States as early as 1794, when it was given in Boston. Its most noteworthy American associations have perhaps been with such interpretations of the part of Viola as those of Adelaide Neilson, Madame Modjeska, and

Ada Rehan. During the winter of 1917-18 a French translation of the play was successfully given in New York at the theatre of Le Vieux Colombier. Of recent university productions may be noted two in June, 1921—one at Oxford University, in the Garden of Wadham College, the other by the Yale Dramatic Association at its Commencement performance.

APPENDIX C

The Text

The earliest known text of *Twelfth Night* is that of the First Folio of 1623.

The text of the present edition is by permission that of Craig's *Oxford Shakespeare*, published by the Oxford University Press. Deviations from the Oxford text have been made in a few places, usually to restore the reading of the First Folio. Minor changes of spelling and punctuation have generally not been listed.

The stage directions are those of the First Folio. The usual modern additions of place of scene and other supplementary directions have been enclosed in square brackets.

The list of departures from the Oxford text follows, Craig's readings being those after the colons:

I. ii. 4 you, sailors: you sailors
16 so, there's: so there's
54 an: a
v. 121 for—here he comes—one: for here comes one
122 *Oli.*: *Clo.*
134 *Oli.*: *Clo.*
221 Tell me your mind. I am a messenger: (divided between *Oli.* and *Vio.* in Craig)
254 this present: as this present

276 fertile: with fertile
325 I am: I'm
II. iii. 11 but I think: but, I think,
123 tune: time
166 excellencies: excellences
183 she's: she is
v. 218 will: will,
III. i. 50 expenses: sixpence
135 Hides: Hideth
iii. 29 people.: people?
iv. 333 draw,: draw
383 there's: there is
IV. ii. 145 devil: drivel
V. i. 52 nap.: nap,
59 bulk: hulk
102 fellow,—: fellow;
109 Olivia,—: Olivia.—
203 —has hurt: he has hurt
386 mad.' But: mad:' But

APPENDIX D

Suggestions for Collateral Reading

William Hazlitt: *Characters of Shakespear's Plays*, 1817. (In Vol. I of A. R. Waller and Arnold Glover's edition of Hazlitt's Works, 1902.)

Charles Lamb: *On Some of the Old Actors*, in *Essays of Elia.*

Canon Ainger: *Shakespeare in the Middle Temple*, in *English Illustrated Magazine*, 1884, pp. 366-376.

William Winter: *Twelfth Night* [account of Augustin Daly's revival] and *Ada Rehan as Viola*, in *Shadows of the Stage*, Third Series, 1895, pp. 20-46.

Horace Howard Furness. *Twelfe Night, or, What you will*, Vol. XIII of Variorum edition of Shakespeare, 1901.

G. C. Moore Smith: *Lælia, a comedy acted at Queens' College, Cambridge, probably on March 1st, 1595* (Cambridge University Press, 1910).

Morton Luce: *Rich's 'Apolonius & Silla,' an original of Shakespeare's 'Twelfth Night,'* in *Shakespeare Classics*, 1912. [This contains a good survey of the source material in general, with the exception of Montemayor.]

Jorge de Montemayor: *Diana Enamorada* (story of *The Shepherdess Felismena*, in W. C. Hazlitt's *Shakespeare's Library*, 1875, Vol. I, pp. 275-312).

M. P. Tilley: *The Organic Unity of Twelfth Night*, in *Publications of the Modern Language Association*, 1914, pp. 550-566.

INDEX OF WORDS GLOSSED

(Figures in full-faced type refer to page-numbers)

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